Original Eden Sabotage

Sumerian Cuneiform Mugsar Spells

The original Eden-Snake myth and the attempt to sabotage it,
all in the first ‘intellectual’ document □ millennia
Ed. Mugsar Spells

{Book Cover: 1drv.ms/i/c/3c6... }

o.i.1 | □ {3s or 3x} | obv □ rev {2k’o/r} | ttt

□ | □□ | □□ | ☺□ | □ | □ | □□□□ | □

□ | □ | □ | *FastNav*□3ns □ {(G) - ($)} | 29i – 23iv12025CT
□□best viewed in dark (’n pop-ups) mode◐

Turn down the lights, and roll film

FADE-IN

Darkness then as the opening credits roll we hear first 2m:12s (to “Got your spell on me baby”) of Black Magic Woman□{2u}

(Y)| Trailer • (G)

Got a black magic woman
Got a black magic woman

```
I've got a black magic woman
Got me so blind I can't see
Got your spell on me baby
Yes you got your spell on me baby…
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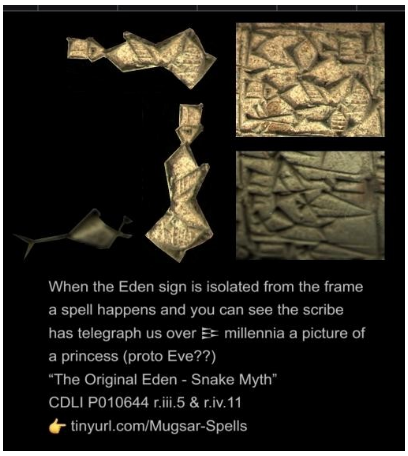
Music fades the hidden spells from way way way back in time are released



09 Mar 25 | (G)

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based on the tablet

□ | □

CDLI SF 054 P010644

Shuruppak □□□

□□

□ □□ Ugula Idigna

Ed.

Mugsar Spells

If cuneiform does not display verified purchases / reviews / donors
can access Google Drive or 1drv M$ files for free along with updates & extras.
Contributions go towards setting up Mugsar Foundation.
{Zero contribution users beware of scribal curse!}

1drv.ms/f/s!Atxru710Vmg8h1KkQ_ftjgX9-hk1 (docx)

(sdv 1drv » MCFC)

docs.google.com/document/d/1nX...

(‘Main’ WOSS in Drive » Mugsar Library » MCFC Books)

tinyurl.com/Mugsar-Spells

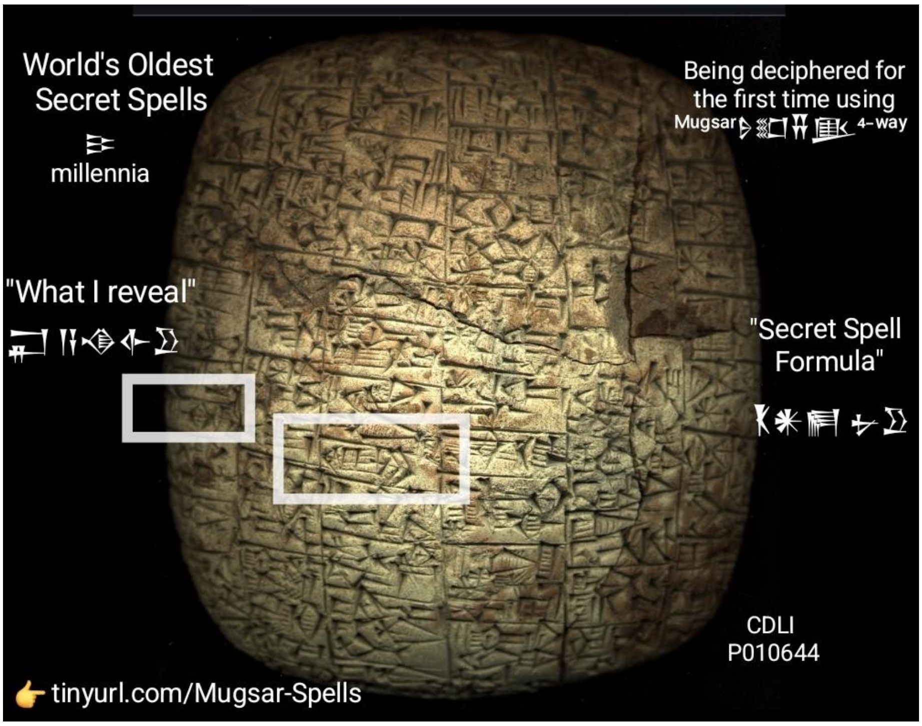
□□

photos.app.goo.gl/jiAmpyqBDs7qiS29A

□ Recite Spells concise ver.

□□ The Separator – The Scribe's Perspective (Sheets) – incl. Jigsaw Spells

□□ Sheets Grabs | ☺□ Deimel – corrected (Sheets)



…& the oldest most intact significant doc in history,
a kind of smoking gun, if you will

Introduction

This overlooked untranslated by $200k tenured prof’s

(just what looks increasingly like mostly AI-gen. translit, so not surprising that there's no CDLI line art, yet for an EDIIIa tablet it's in rare pristine condition
…and proof both CDLI & ePSD2 translit (abc…xyz sludge only) are AI-gen is the missing gudu2 □ (official) shaman gudu2 (fish sumaš) 122E8 which sticks out like a dog's hind leg – a human would pick that up just like uncouth □ did, esp. if AI also gen. signs too
…and there's only one CDLI ‘Related Publication’:
Primary SF 054 Deimel P Anton ’1923 Schultexte Aus Fara Wissenschaftliche…
– that's Anton Deimel, the guy who produced the famous LAK list.
…well, you track that publication down, then using the tablet's Museum No. VAT 12597 (kept in Vorderasiatisches Museum Berlin) eventually dig it up having been buried with lexical tablets, but alas, there's only a partial list of the signs (p47-48)
…*and get this*, the Great Deimel, revered Sumerologist, records our P010644 backwards, and it was malevolently deliberate – just part of his sabotage op!!! □)

tablet is not just about spells / incantations. It is a whole lot more than that — in fact, turns out after applying Mugsar □□□□ 4–way it is the first ever recording, in writing, of ‘Eden and the Snake’ myth, much later plagiarized by a certain group; and of sapiens as intellectuals.

..

□ The scribe *prescribes* 12 □spells, as in 12◐mo*o*n’ths of the year, recited in 3 Acts of 3/5/4 configuration:

Act I – 3 □ in the beginning the Creation Spell o.i.1
Acr II – 5 □ beginning with the Tigris o.iv.2
Act III – 4 □ beginning with Irrigation » Eden r.iii.1

□ *Spell Sequence* sss {or 3x}

1. o.i.2 oo’12 {Act I}
□ □
Creation
2. o.ii.2 oo’22
□□
What's not added / What's sacred…
3. o.iii.2 oo’32
□□
Silver… to black hero
4. o.iv.2 oo’42 {Act II}
□□□ □□
Binding… the Tigris
5. o.v.3 oo’53
□ □ □□
Divine Wind
6. r.i.2 rr’12
□□
Wild Bull…
7. r.i.8 rr’18
□□□ □□□
Ritual Theater
8. r.ii.6 rr’26
□ □□ □□
Decorum
9. r.iii.1 rr’31 {Act III}
□ □
River Canal (Irrigation » Eden)
10. r.iv.2 rr’42
□□ □ □□
Tree of Life…
11. r.iv.9 rr’49
□ □ □ □
Paradise (…an*ndd*d the snake)
12. r.vi.4 rr’64
□ □ □□ □□ □□□
What *I* reveal — The Overseer

rev. 6 | 5 | 4 | 3 | 2 | 1

obv. ooo | 1 | 2 | 3 | 4 | 5

translit CDLI cf. ePSD2 {diff. in red}

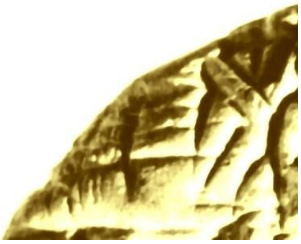
«□ • (G) »

o□1

{Act-I □} oo11 . □ . □ .

□ Recite Test Spell 1 Creation » (Y) | (G)

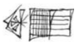
o.i. 1. LAK358-nu-ru {1st line usu. incipit indicating a spell formula follows)



□□

□□□□□

Enehnuru
(divine secrets of the ritual house not released)
Spell / Incantation Formula

 LAK358 later became en2-e2 □□□ incantation, spell (šuš$_2$-an-e$_2$) 122D9-1202D »□
□ hidden cover {TruEtym} *shush!* shush$_2$ / šuš$_2$ šu$_2$ 122D9
□ divine am6 an 1202D
□ house e2 1208D
□□ ubiquitous aux. particles / phonetic complements (for the pedantic class who want to get into grammar dynamics) true scribe intent unknown – tho' the incipit could even be read as "Spell of Niru" {DGH4}, cf. standard tr.:
□ not no nu (TruEtym) 12261
□ □(karma) cast release fall impose… ru 12292

Mugsar □□□□4–way

oo12 . □ . □ .

o.i. 2. ĝir2 AB {2nd line after/part of incipit usu. title of spell)

□ □
Cosmic Spatula (/scorpion) (1. Spell Title)
□ knife (spatula mixing utensil) / scorpion ŋir2 ĝir2 12108 □ cf.
□ acacia tree of life kiši17 AD2 12109 (12108 var.) — so the scribe has deliberately picked 12108 to open the 'Creation' spell (o.i.2-6) as a harbinger to its later appearance in the 'Tree of Life' spell r.iv.2.
All contrasted with the 3rd function as the scorpion doppelganger whose tail poison will be used in the □ 'Black Hero' spell; which leads to a 4th element where the tail sign □ also has a canal reading linking it to the □ 'Irrigation - Eden' spell r.iii.1 & □ 'Overseer' (of irrigation system) climax spell r.vi.4.
□ cosmic abyss AB 1200A

oo13

o.i. 3. si urin

𒋛 𒋀

Standard fill

𒋛 fill penetrate | finger point horn sprout SI 122DB

𒋀 standard urin uri3 brother šeš 122C0

oo14

o.i. 4. am6-dar

𒀭 𒀟

Divinely grind

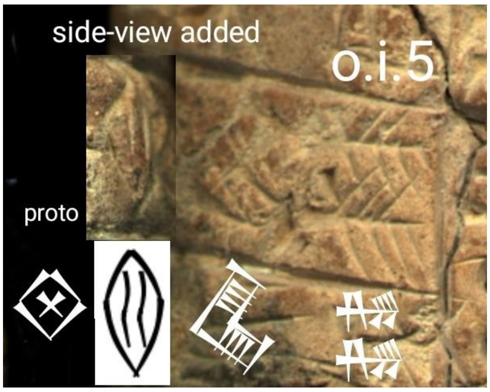
𒀭 divine (magic) am6 (AN) 1202D

𒀟 crush grind break split dar 1201F

oo15

o.i. 5. ša3 ku3-sig17-sig17

/ ša3 ku3-gi-gi

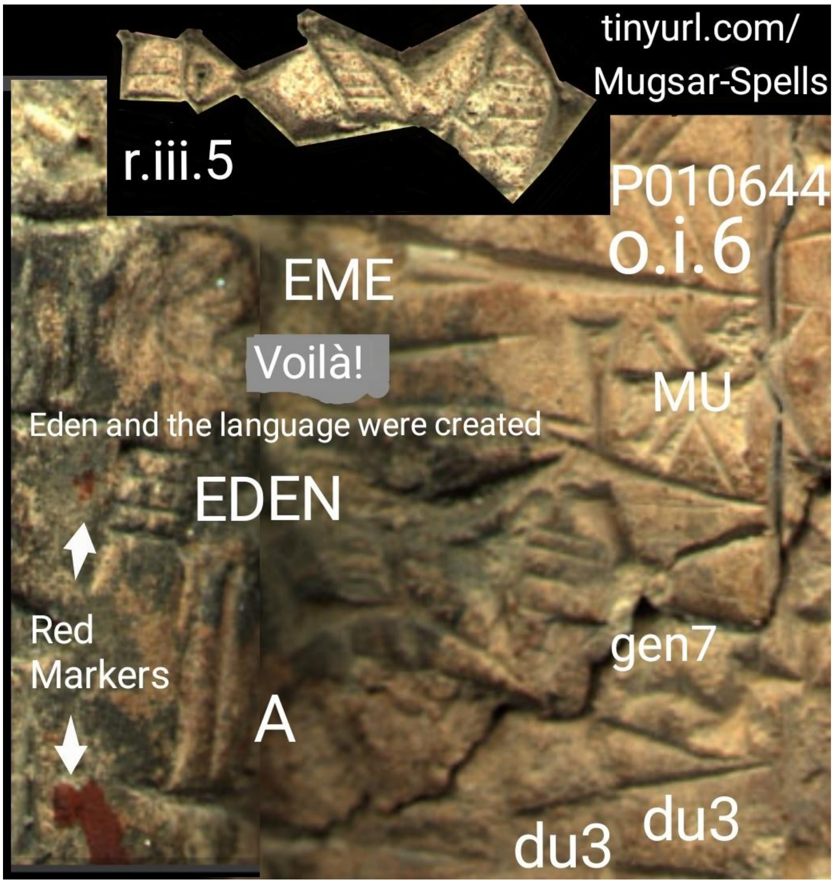


□ □□□
Gold ingredients
□ heart contents (ingredients) ša3 122AE
□□□ gold ku3/kug-sig17/gi 121AC-12100

oo16

o.i. 6. eme mu EDEN! gen7 du3-du3 a

side-view added:



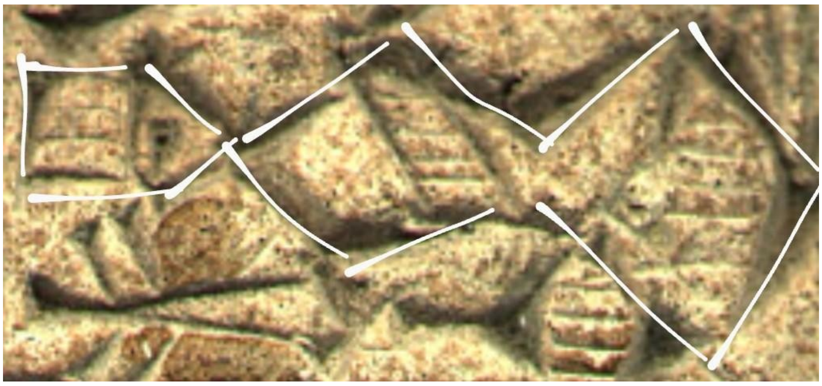
□ □ □ □ □□ □

Voilà! Eden and the language were created

▯paradise EDEN {TruEtym} 12094

proto (Englund List) EDEN is big long full frame width

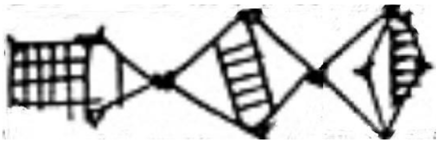
cf. r.iii.5:



Deimel:

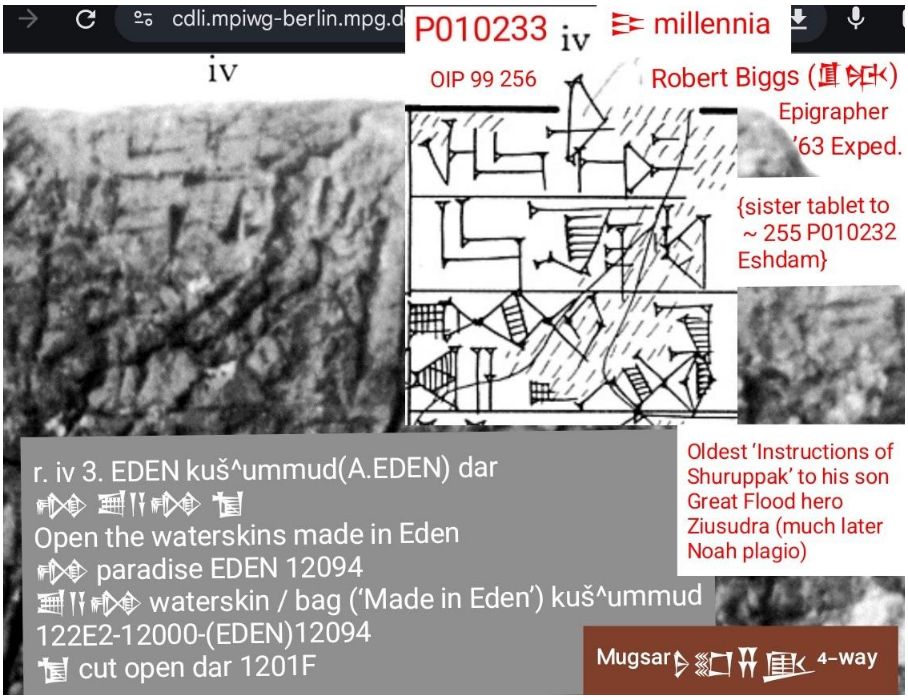
cf. line art from OIP 256 P010233 – Oldest 'Instructions of Shuruppak' Great Flood hero (much later Noah plagio)

{sister tablet to ~ 255 P010232 Eshdam ▯▯} :



and from P010874

the details:



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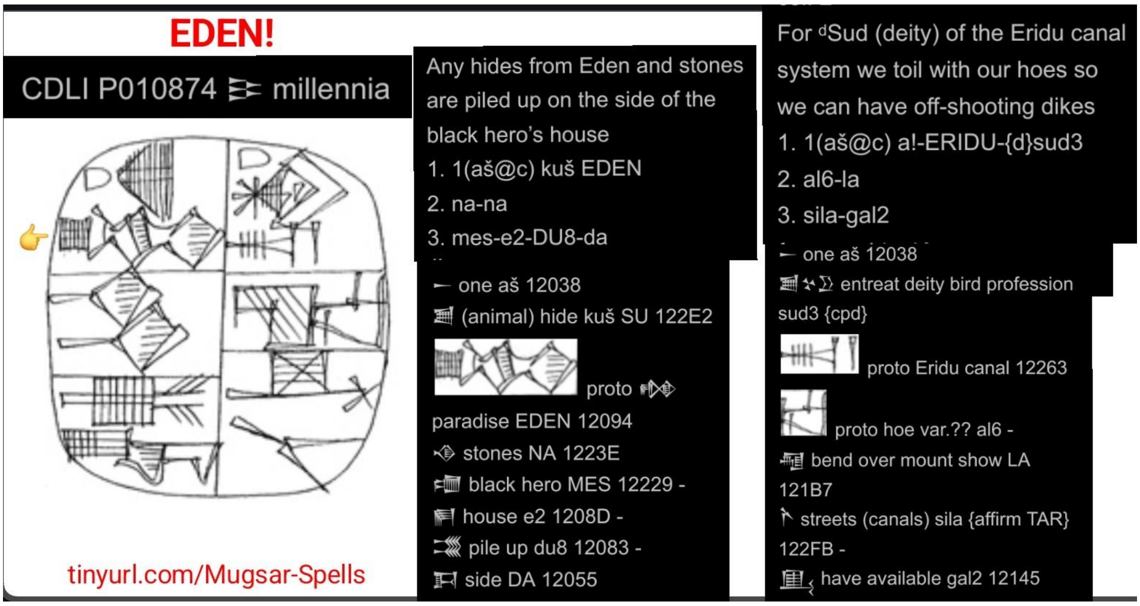
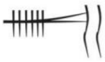


» Eden-Eridu Etymology

□ the Eden signs, both proto and later classical, aptly appears to emphasize irrigation canal lines – the most important factor in creating a paradise.

As does  (canals and dikes off a river) the proto var. of □ NUN 12263 Eridu, the oldest Sumerian city with the oldest canal: the Eden-Eridu Canal (r.iv.6)

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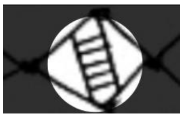
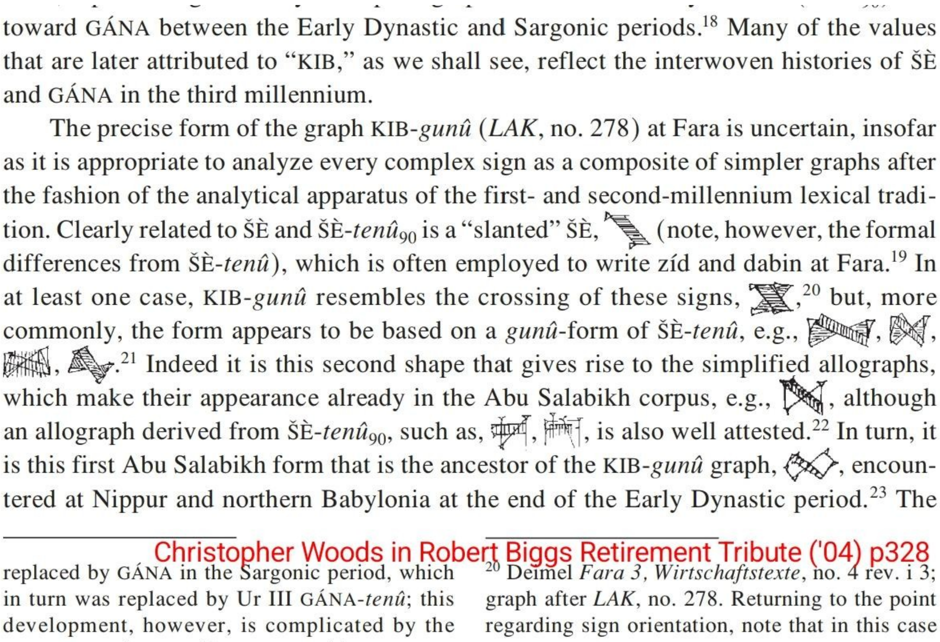
Christopher Woods in his Robert Biggs Retirement Tribute contribution ('04) p328 about the etymology of buranun / Euphrates □□□ (that's NUN/Eridu in the middle » o.iv.4 – Tigris) makes the case that še3 □12365 is the base and in relation to gana2 □ field 120F7.
But Woods was going with the standard translat of še3 □ as rope – a river is like a rope.
Uncouth □ begs to diverge on this point – our P010644 is rampant with še3 □ being canal lines in the irrigation configuration.
Now, that pattern is thought to have been herringbone, thus

And sure enough those canal lines are in the gana2 □ fields. Furthermore, this slanting fits another point raised by Woods – the slanting of še3 which we can see in the middle of the proto EDEN var.  used by the scribe in our tablet. More confirmation that our Eden paradise etymology is all about irrigation, just like it is for the 2 mighty rivers on either side, west-east.


toward GÁNA between the Early Dynastic and Sargonic periods.[18] Many of the values that are later attributed to "KIB," as we shall see, reflect the interwoven histories of ŠÈ and GÁNA in the third millennium.

The precise form of the graph KIB-*gunû* (*LAK*, no. 278) at Fara is uncertain, insofar as it is appropriate to analyze every complex sign as a composite of simpler graphs after the fashion of the analytical apparatus of the first- and second-millennium lexical tradition. Clearly related to ŠÈ and ŠÈ-*tenû*$_{90}$ is a "slanted" ŠÈ, (note, however, the formal differences from ŠÈ-*tenû*), which is often employed to write zíd and dabin at Fara.[19] In at least one case, KIB-*gunû* resembles the crossing of these signs, ,[20] but, more commonly, the form appears to be based on a *gunû*-form of ŠÈ-*tenû*, e.g., , , , .[21] Indeed it is this second shape that gives rise to the simplified allographs, which make their appearance already in the Abu Salabikh corpus, e.g., , although an allograph derived from ŠÈ-*tenû*$_{90}$, such as, , , is also well attested.[22] In turn, it is this first Abu Salabikh form that is the ancestor of the KIB-*gunû* graph, , encountered at Nippur and northern Babylonia at the end of the Early Dynastic period.[23] The

Christopher Woods in Robert Biggs Retirement Tribute ('04) p328

replaced by GÁNA in the Sargonic period, which in turn was replaced by Ur III GÁNA-*tenû*; this development, however, is complicated by the

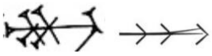
[20] Deimel *Fara 3*, *Wirtschaftstexte*, no. 4 rev. i 3; graph after *LAK*, no. 278. Returning to the point regarding sign orientation, note that in this case

» The Palaeography and Values of the Sign KIB – Christopher Woods (Director uPenn Museum) p325 – Studies Presented to Robert Biggs (on his retirement from oi-uChi '04) – see also his On the Euphrates.

𒅴 tongue (language) EME (KA x ME) 12174

KA mouth 𒅗 12157 proto x ME to be | rites of civilization 𒈨 12228

𒈬 name aux. particle (and/more) mu {'u' vowel as in pull} 1222C



𒁶 like thus gin7 / gen7 {should be create dim2 – ubiquitous AI-gen. discrepancy??) 12076

𒆕𒆕 (Voilà! – double emphasis on) build make do perform du3-du3 12195

(bot.R.cnr) gen7
du3-du3

𒀀 water river progeny effect… A 12000

.

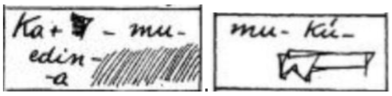
□ Suspicious crack / tampering in heart □ of Creation Spell from o.i.3 (Standard fill) to exact end o.i.6. (Eden…) where someone has put a red marker (and another one at the head of the Eden sign), doesn't seem to have actually broken off, tho' there appears to be glue in the crack esp around the foot of the Eden sign, where there's a squashed one end incongruous looking small rectangle like an attempt to slide a spatula under and lift it off the tablet, and it's suspiciously blackened, like careless dirty finger smudges – forensics anyone?!

The Eden sign is the most (deliberately) damaged / defaced (serendipitously the scribe put another one in r.iii.5 which is perfectly preserved) …it's like somebody

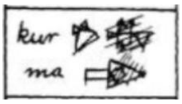
tried to remove the guts of the opening spell but got caught in the midst, or dropped dead because of scribes standard colophon □ □ □ □:

…or could it have been Anton Deimel, himself (that sabotaged the Eden Creation Spell) he worked for the Pontifical Institute in Rome

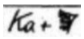
…for the Eden frame he just happens to hatch out the ‘create’ signs in the bot.R.cnr indicating nothing at all is visible (□ gen7 is one of the most ubiquitous signs on the tablet, and he doesn't miss it on other frames, indeed, on some it's one of the few signs he draws in):



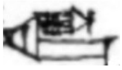
o.i.6 cf. r.iv.10



ex. draws in signs even if damaged (r.iv.9)

…not to mention that he thinks better of recording KA □ + ME □ knowing it would then indicate □ EME language, making the frame’s intent even more clear and impactful, so he wilfully crosses it out  and stupidly leaves the telltale ‘+’ sign, IAE, we can see it above KA in all its glory, perfectly preserved:

cf. he doesn't have a problem with recording LI above KA turning it into tu6 spell

(closing alt.) ex. o.v.5 & r.iv.7 
...did he also deliberately record a partial line art / translit backwards???
(Original B&W photo possibly taken by Deimel puts rev. on top)
.
```
INT MUSEUM DAY
Anton Deimel is examining VAT 12597 in the Vorderasiatisches Museum
Berlin in the early ’1920s – he immediately spots the EDEN and CREATE
signs at the beginning of the tablet.
This is exactly what he was trained at the Pontifical Institute in
Rome to watch out for.
CLOSEUP of a ‘then’ still pretty well-preserved EDEN CREATION frame.

First things first. We see him beginning to sketch out all the frames
for his book.
He does the first 5 frames. Stops at the EDEN CREATION frame.
He screws up the note paper and chucks it in the waste basket.

He flips the tablet and begins recording backwards so that anyone
perusing his book will see it’s just about the work of an overseer – a
mere ‘Administrative’ tablet. (Anyway, he will bury it in the boring
lexical tablets section.)
He gets to the last column and the all-important EDEN Creation frame,
we see him finish it in flurry by cross-hatching out the CREATION
signs area completely.

Then we see him stop for a moment, pats his forefinger on his lips
(he’s not sure of something).
Abruptly, he also crosses out the ME sign, now realizing that leaving
KA + ME would then indicate EME language, making the frame’s intent a
little too clear for comfort. (But he stupidly leaves the telltale ‘+’
sign.)
He finishes the last frame. There. Done. He smiles smugly to himself.

Now what to do with the tablet, itself. That EDEN CREATION section. He
checks to make sure no one is looking. First, with the magical spatula
he carries for just such a precision operation, he defaces the EDEN
sign. Then he starts a crack around that whole section and carefully
lifts it up a bit , especially at the end of the EDEN sign.
If it should ever be handled again in that area, that thin shard will
likely crumble to pieces.
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Deimel is finished, he approaches the (rather old and stooped looking) curator holding out the tablet. Then just as he is about to pass it to the curator he pretends to stumble.

In SLOW MOTION we see the tablet rotate in the air.
Then it appears to crash into the floor, pieces flying everywhere.
Shot of Curator some distance away in sudden shock.
CLOSE UP of Deimel pretending to be devastated as he looks at the curator.
Then Deimel looks down.
And there is the curator cradling the tablet with both hands.
CUT TO the REAL SHOT again in SLOW MOTION: just as the tablet is about to crash to the floor the curator takes a few quick running steps and dives and miraculously catches it – SHOT REPEATED at various angles / distances.
Finally, the curator gets to his feet with the saved tablet in his tender care:

CURATOR

(In great relief)

Few! That was close.
Just a crack opening up.
I'll put some glue in
to make sure it doesn't get worse.
I won't let such an old and well
preserved tablet out of my sight again.
Good day, Herr Deimel.

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cf. what happened to P010769 an inferior partial copy of P010644, just happens to have the whole beginning corner neatly cut off »

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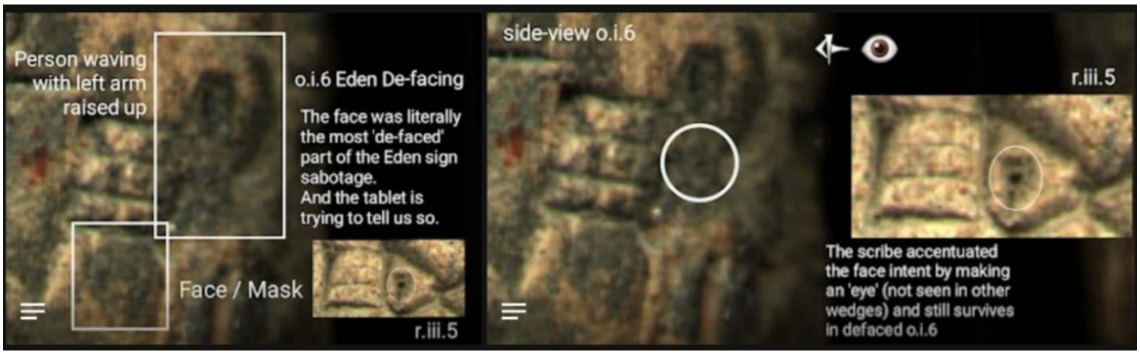
The De-facing and The Eye of Eden



The scribe accentuated the face intent by making an 'eye' (not seen in other wedges) clearly shown in r.iii.5 and still survives in defaced o.i.6.
The face was literally the most 'de-faced' part of the Eden sign sabotage.
And the tablet is trying to tell us so »

.

» 4 Eden Markers

o.i. 7. kas ba-DU
/ kaskal ba-gub

𒆜 𒁀𒁺

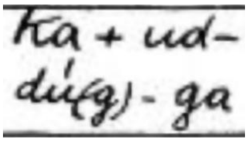
The journey begins

𒆜 way journey kas KASKAL 1219C

𒁺 foot (foundation) stand erect gub DU 1207A

proto 𒁺

o.i. 8. KA+UD du11-ga



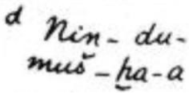
𒅗𒌓 𒅗𒂵

Spell closing / colophon

𒅗𒌓 incantation spell (closing 𒌓) KA+UD 12157-12313

𒅗𒂵 say-carry perform du11-ga 12157-120B5

o.i. 9. {d}nin-girim3 (DU.MUŠ.HA.A)



𒀭𒊩𒌆𒁺𒈲𒄩𒀀

Girim the Snake-Shaman affirms spell closing

𒀭𒊩𒌆𒁺𒈲𒄩𒀀 snake-shaman – nin-girim$_3$ (DU.MUŠ.ḪA.A)

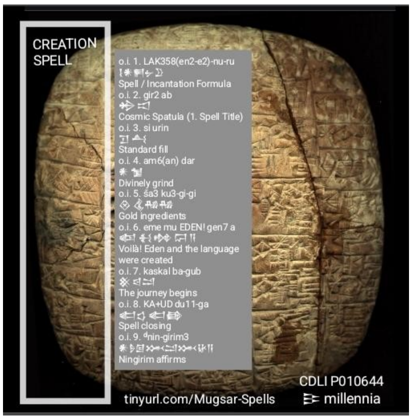
𒀭𒊩 lady nin 1202D-122A9 -

𒁺 come/go DU 1207A -

𒈲 snake / serpent (Girim) MUŠ 12232

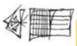
Girim*mmush*

 fish (food) ḪA 12129 {cf. r.iv.4} -
 water aux. A vowel 12000



o2

o.ii. 1. LAK358-nu-ru oo21 . . .



{ }

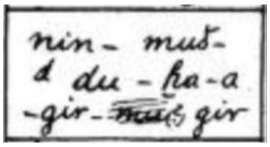
oo22 . . .

o.ii. 2. nu-daḫ(MU-MU)

What's not added / What's sacred... (2. Spell Title)
 add increase daḫ / taḫ 1222D

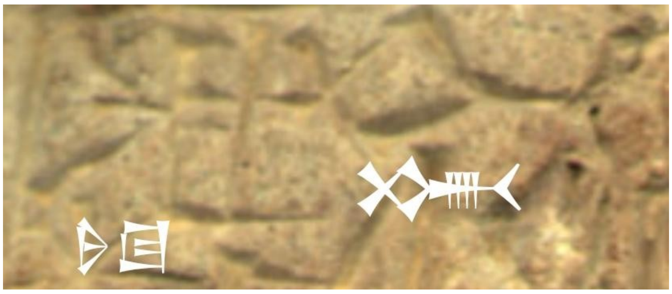
oo23 . . .

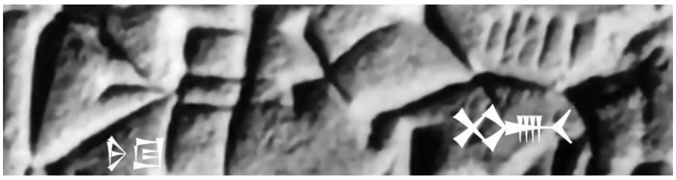
o.ii. 3. {d}nin-girim3 (MUŠ.DU.HA.A) mu#-ĝir2-ĝir2



□□□□□□□ □□□

...Girim Snake & scorpions...





oo24 .□. □ .

o.ii. 4. ub 4(aš)-ba anše

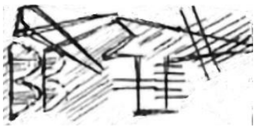
/ ub anše 4(ašᶜ)-ba

□ □ □□

...our 4 prized donkeys...

𒌒 corner recess (for breeding only) ub praise ar2 12312

proto ub



𒇹 4 aš (limmu) 121F9

𒀲 donkey anše 12032

oo25 .□. □ .

o.ii. 5. CDLI: gigir ab 5(u@c)-ba

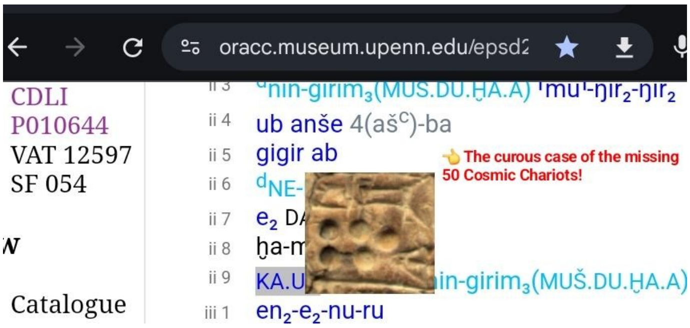
cf. ePSD2: gigir ab *

...our 50 cosmic chariots...

chariot gigir 121C0

10 proto U 1230B {x5 = 5(u^c) 50 ninnu*}

*ninnu is a later label – often numbers don't have names or are hotly debated or not even attested, esp since the system is sexagesimal (60 geš2 12079 – the fact that the scribe records 50 suggests that was the actual total) based, and even the way they are shown in translit varies – something Steve Tinney Director of Oracc-ePSD2 is attempting to standardize » 24210r-archaic-numerals



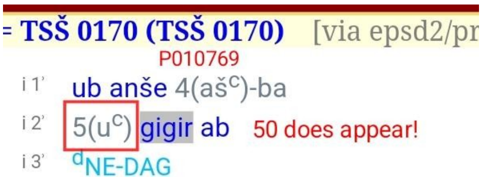
*The curious case of the missing 50 Cosmic Chariots!?

Surprisingly, if not shockingly, the $200k tenured prof's (or his AI program) ePSD2 translit totally omits the 5 like it couldn't be seen on the tablet (check the full-view it's the most standout feature on the whole tablet like craters on the moon) or it's not relevant, or there's no obligation to try to be faithful to the intent of the scribe ...who the blazers knows, inexplicable – I mean the 4 donkeys shows up in the frame directly above ...what if you can't find the photo of the tablet (CDLI out of the blue transferred from UCLA to somewhere in Germany) 50 Cosmic Chariots lost forever, the beautifully rendered No. 2 What's Sacred Spell loses it's whole impact, not that the highbrows have any idea what a 'Gem of Literature' this tablet really is?!

But that being the case, it reinforces our decision to go with spatula instead of the standard scorpion in o.i.2, esp as "Cosmic Spatula" much better encapsulates the title of the opening Creation Spell (and for that matter, to deviate from standard in a lot of other frames too, and go with gut feeling, cuz I swear there's been numerous times when the original scribe has been sending uncouth nudges from some other 11th dimension / multiverse).

And really, picturing 50 chariots is a buzz, kind of gives the whole tablet an epic feel, and the use of aptly alludes to wheels of a chariot.

cf. ePSD2's translit for an inferior poorly preserved partial copy of our P010644 » P010769 (CDLI photo) which does show the '50'



..

oo26 . □ . □ .

o.ii. 6. {d}NE-DAG

□□□

...^{d}Nedag...

□□□ ^{d}Nedag 1202D-12248-12056

oo27 . □ . □ .

o.ii. 7. e2-gun3/dar-na

□□□

...the grinding (barley) storeroom

□ speckled anoint gun3 grind dar 1206F

oo28 . □ . □ .

o.ii. 8. ḫa-mu-ta-tag

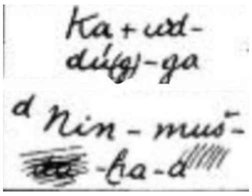
□□□□

Hold (the spell) {Closing}

□ hold touch {lit. TruEtym ‘tag’} tag 122F3

oo29 . □ . □ .

o.ii. 9. KA+UD du11-ga {d}nin-girim3 (MUŠ.DU#.HA.A)

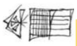


□□□□ □□□□□□□

Girim the Snake-Shaman affirms spell closing

o□3

o.iii. 1. LAK358-nu-ru oo31 . □ . □ .

□□

{ □ }

oo32 . □ . □ .

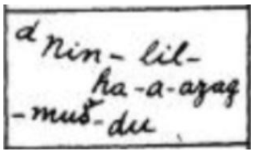
o.iii. 2. e2 ku3

□□

House of Silver… (3. Spell Title)

oo33 . □ . □ .

o.iii. 3. e2 ku3 {d}nin-girim3 (MUŠ.HA.A.DU)



□□ □□□□□□□

…Rich Girim/Snake-Shaman was in her house with much silver…

oo34 . □ . □ .

o.iii. 4. dab agrun

□□□

…at the threshold of the ritual theater

□ threshold dab {only one EDIIIa) dib 12073

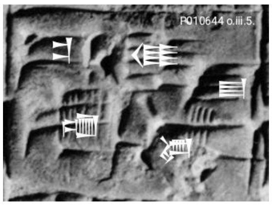
□□ ritual theater agrun 1208D-12263

Black in Black

oo35 . □ . □ .

o.iii. 5. {ĝeš}mes subur ĝi6-par4

/ ^{ŋeš}ŋi$_6$-par$_4$ mes ŠUL

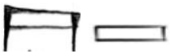


□□□ □ □

Our courageous *black* hero was cloistered in the *black* waiting room (in readiness to be taken through “The Door” to the main stage to be given the spell potion / poison – the sacrifice scene…)

□□□ fruit tree ^{ŋeš}ŋi6-par4 (/mi *black* 1222A- kisal courtyard 121A6) cloister (yard) 12111-*1222A*-121A6

□ tree wood (determinative) ĝiš ŋeš 12111



EDIIIa | proto

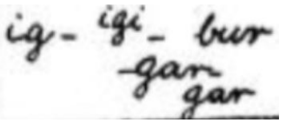
□ *black* hero MES meš3 {only one EDIIIa!} 12229

cf. black Gilgamesh / Bilgamesh □□□ 1224B-120B5-12229 black hero of oldest written epic (quest for immortality)

□ manly youth servant šul(gi – King) / subur *uQQ*

oo36 . □ . □ .

o.iii. 6. ig igi bur sur-sur



□ □ □ □□

{The sacrifice scene / storyboard frame encapsulating the situation our black hero is in:}

(…The poison potion will be made ready soon – it will) Drip - drip into the offering bowl… (now we are awaiting our black hero to be led in from the cloister room – focus on the opening of) …The Front Door

□ door ig (gal2) {only one EDIIIa!} 12145

□ eye first front face IGI 12146

□ CVVE □ | bowl offering sacrifice bur 12053

□ press squeeze drip to milk sur 122E9

oo37 . □ . □ .

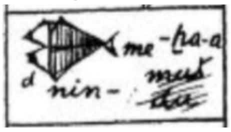
o.iii. 7. gudu4[/2] {d}nin-girim3 (MUŠ.DU.HA.A)

/ gudu4[/2]* ^{d}nin-MUŠ.Ḫ̮A.A.DU

□□ □□□□□□□

(The ritual begins:) It is Girim the (*official*) Shaman {of course Girim is the only one who can handle snakes}

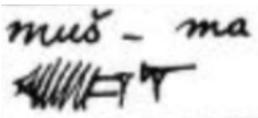
□□ (official) shaman gudu2 12134-12228

{both CDLI & ePSD2 translit the far more common gudu4 ▯▯ but tablet shows very rare gudu2, even Deimel highlights it:


▯ shaman gudu2 (oldest & only one EDIIIa) fish sumaš [Girim the chameleon again?!] 122E8 -
▯ rites ME 12228
— It would therefore seem that as there are shitloads of unread tablets in museums, now AI is used to scan some of them and produce some translits & a category ID, which may be browsed superficially by humans, that our SF 054 P010644 has never been properly studied by anyone before, which is why it is merely categorized as ‘administrative’.}

oo38 . ▯ . ▯ .

o.iii. 8. ka muš ma-la2
/ muš zu₂ ma-la₂



▯ ▯ ▯▯
…she binds around the fangs of the snake (to extract its poison)…
▯ snake muš 12232
▯ teeth (fangs) zu2 12157
▯ bind hang la2 121F2

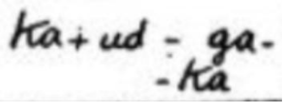
oo39 . ▯ . ▯ .

o.iii. 9. kun ĝir2 ma-tar
/ ŋir₂ kun ma-kud

▯ ▯ ▯▯
…then she cuts off the tail of the scorpion (to extract its poison – now it's time for our black hero — his fate all but sealed)
▯ tail kun 121B2
▯ cut incise tar 122FB

oo310 . ▯ . ▯ .

o.iii. 10. KA+UD du11-ga



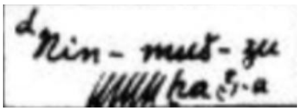
□□ □□

Spell closing…

oo311 . □ . □ .

o.iii. 11. {d}nin-girim3 (MUŠ.DU.HA.A)

/ ^{d}nin-MUŠ.DU.ḪA.A.

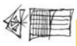


□□□□□□□

Girim the Snake-Shaman affirms spell closing

o□4

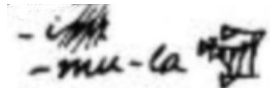
o.iv. 1. LAK358-nu-ru oo41 . □ . □ .

□□

{ □ }

{Act-II □} oo42 . □ . □ .

o.iv. 2. tumu-u5 mu-keš2



□□□ □□

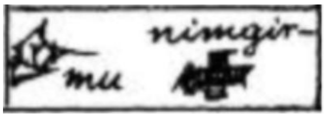
We are bound to the south wind… (4. Spell Title – chorus/chant)

□□□ south wind tumu-u5 1214E {ePSD2 LAK376} -12137-122DB

□ bind compile keš2 1219F

oo43 . □ . □ .

o.iv. 3. tumu-mir mu-keš2



□□ □□

…we are bound to the north wind… (chorus cont.)

□□ north wind tumu-mir 1314E-12087/8

□ This spell probably relates to the ubiquitous South & North wind helping with efficiently moving cargo sail boats / barges, tho' the wind was supplemented by the main form of power □ towing gid2 BU 1204D them with *again* ubiquitous □ ropes eš2 (še3) 12365 pulled by □ able-bodied ĝurush ŋuruš 12128 toiling along on adjacent dikes, thus □ (which may have its etymology in □ *again*) 'binding' them even more

– see Bob Englund's BU! in Why Should Someone Who Knows Something Conceal It? David I. Owen tribute ('10) p 95 CDLI pdf {an excellent paper, but as is often the case scant cuneiform, only to cover etymology, which ironically is related to □ snake, perhaps because other gid2 readings incl. length and measure – with a snake-like rope}…

physical topographies. With these and other cargo texts, there has never been any particular controversy about Sumerologists' translation of "to tow" for gíd. Quite aside from the lexical evidence, we need simply imagine a crew of strong workmen with strong ropes (Sumerian éš) attached to a barge and wrapped round their shoulders, marching on one or both dikes of an alluvial canal. An excellent overview of the book-

oo44 . □ . □ .

o.iv. 4. idigna {kuš}nag e-keš2

□□ □□ □□

…we are bound to water bags from the Tigris (chorus)

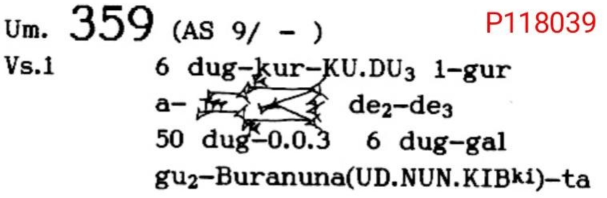
□ …the toil of 'towing' cargo barges causes great thirst, esp. if not heading downwind, and so the precious water bags are firmly bound to the body.

□□ leather water bag kuš-naŋ/naĝ 122E2-12158

□□… Tigris (river) idigna {scribes used various signs (cf. P010769 » r.iv.8) mostly related to irrigation (tax/'+' TruEtym)} could be a var. of tum = guts 12308-12226 {sign var. aside, clearly the sound connoted: id = canal 12000-

121C9 ig = door 12145 na = common exclam. ending 1223E [ubiquit. cf. Japanese ‘so ya naa’ = it is so] thus symbolically ‘door to canals’}

□ cf. P118039 o.2 (see also ePSD2 | buranun / Euphrates o.4 {□□□ UD sun 12313 • NUN = Eridu! 12263 • KASKAL way 1219C / KIB (» o.i.6 re še3 □base) | gu2 = irrigation □12118):



obverse
1. 6(disz) dug kur-ku-du3 1(asz) gur
2. a-TUM@s de2-de3
3. 5(u) dug 3(ban2) 6(disz) dug gal
4. gu2 buranun-ta
5. e2-uz-ga tum-malx(TUR3){ki}-sze3 a ga6-ga6-de3

MVN 14 0359 = Um. 0359 (MVN 14 0359) [via epsd2/admin

CDLI P118039
BDTNS 030672
Um. 0359
MVN 14 0359

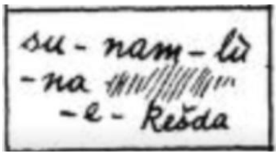
o 1 6(diš) dug kur-ku-du$_3$ 1(aš) gur
o 2 a idigna de$_2$-de$_3$
o 3 5(u) dug 3(ban$_2$) 6(diš) dug-gal
o 4 gu$_2$ buranun-ta
o 5 e$_2$-uz-ga tum-mal$_x$(TUR$_3$)^{ki}-še$_3$ a ga$_6$-ga$_6$-de$_3$

□ aux.-particle speak of E (vowel) 1208A

proto E backwards! TruEtym

oo45 . □ . □ .

o.iv. 5. su-bar!(Aš) nam-lu2 ki gig e-keš2



□□ □□ □ □□ □□

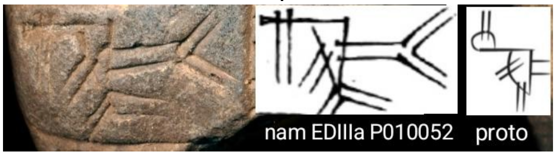
There was even a banged up guy all bound up

□□ body su-bar 122E2-12047

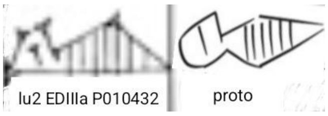
□□ person’s status (condition) nam-lu2

□ fate nam 12246

o.iv.5 | o.v.5



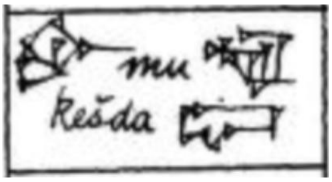
□ person lu2 121FD



□□ troublesome painful sickness gig 1222A-1226D (black-beads)

oo46 . □ . □ .

o.iv. 6. tumu-u5 mu-keš2-gen7

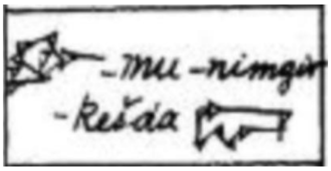


□□□ □□□

We are bound to the wind blowing from the south… (chorus o.iv. 2.)

oo47 . □ . □ .

o.iv. 7. tumu-mir mu-keš2-gen7

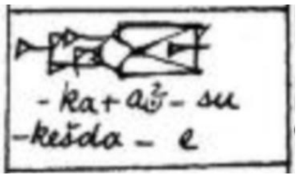


□□ □□□

…we are bound to the wind blowing from the north… (chorus cont. o.iv.3.)

Tigris

o.iv. 8. idigna {kuš}nag e-keš2-gen7# oo48 . □ . □ .



(o.iv.8.)

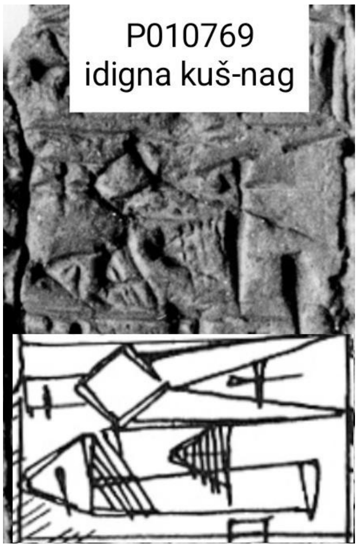
(o.iv.4. idigna {kuš}nag e-keš2)

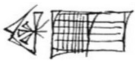
(o.iv.4.)

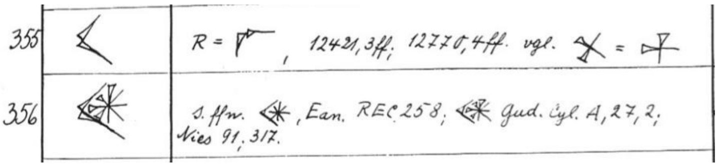
□□ □□ □□□

...we are bound to water bags coming from the Tigris (chorus cont. o.iv. 4 & 8)

cf. P010769 (op. cit. o.ii.5):



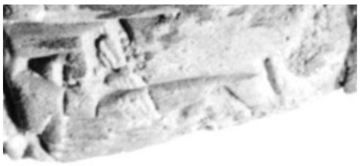
The beginning wedges of our secret LAK358  may also have its etymology based firmly in irrigation via the maš □(features in idigna) ref. in LAK355, again an allusion to canals off a river:



355		R = , 12421,3ff; 12770,4ff. vgl. =
356		s. ffw. , Ean. REC 258; Gud. Cyl. A, 27, 2; Vies 91, 317.

oo49 . □ . □ .

o.iv. 9. ka ki gig



□ □ □□

It was a worrisome world [Spell Closing]

o□5

o.v. 1. ku4-gen7# he2#-e3# oo51 . □ . □ .

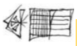
□□ □ □□

Now comes yet another introduction

□ enter ku4 121AD

oo52 . □ . □ .

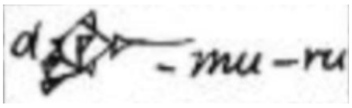
o.v. 2. LAK358-nu-ru

□□

{ □ }

oo53 . □ . □ .

o.v. 3. an tumu mu-ru



□ □ □□

The Imposing Divine Wind (5. Spell Title)

□ wind storm tumu im 1214E

□ impose RU 12292

oo54 . □ . □ .

o.v. 4. ki saḫar mu-ru

□ □ □□

...it brought a sandstorm across the earth...

□ sand(storm) saḫar 12156

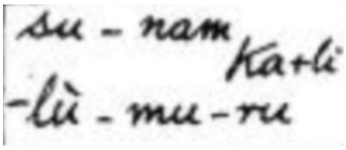
proto □ clearly depicting caught in a ubiquitous sandstorm » r.iii.8

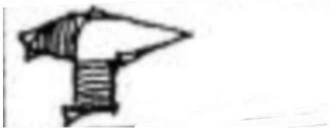
oo55 . □ . □ .

o.v. 5. su-bar nam-lu2 tu6 mu-ne3-ru

{scribe lines up o.v.5 perfectly with prev. ref. o.iv.5}

(side-view KA+LI)





(r.iv.7 KA+LI)

□□□□ □□ □□□

…that guy’s condition became strong… (because the wind brings…)
𒅗𒇷 spell (closing alt. herald) tu6 (KA+LI) 12157-121F7
𒊊strength force ne3 | lion wild bull piriŋ pirig (see next frame) 1228A

oo56 . □ . □ .

o.v. 6. {d}nin-pirig nin-maš

□□□□ □□□
… dNinpiriŋ lady of the Tigris / Irrigation…
{dLion-Lady of Tigris / Irrigation}
𒎆 irrigation (re idigna / Tigris) maš 12226

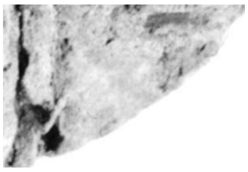
oo57 . □ . □ .

o.v. 7. {d}NE-DAG dumu Eridu

□□□ □□
…and dNedag son of Eridu (city)
{𒁖 roam around dag 12056}
𒌉 son dumu 12309
𒉣 Eridu nun 12263

oo58 . □ . □ .

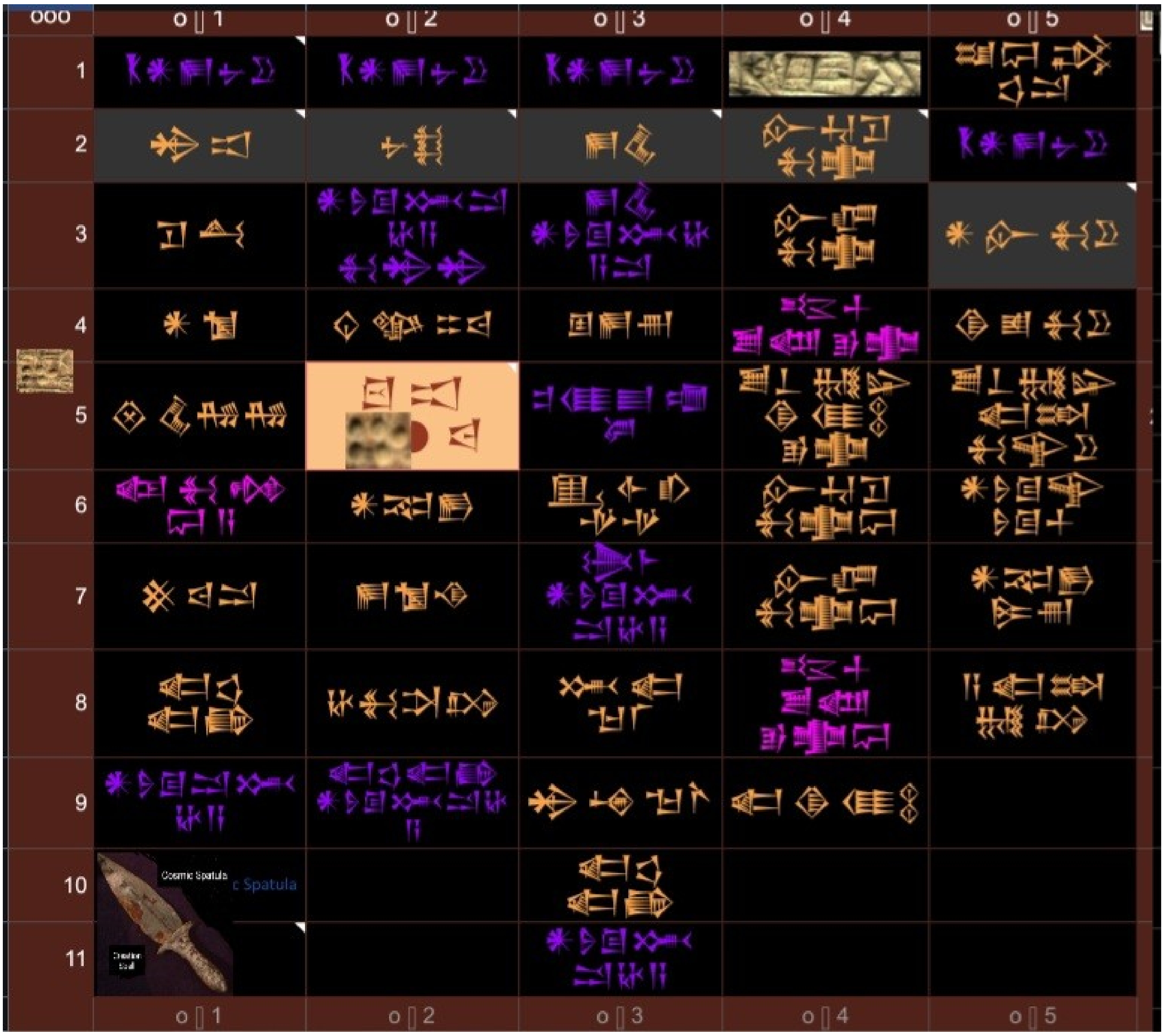
o.v. 8. [a tu6 nam*]-tag#



[□ □□ □]□
Hold [the spell] (closing)
𒋳 hold tag 122F3
*chorus r.iv. 7:

..

{kko} tablet obv. 1 | 2 | 3 | 4 | 5 | ▯ | ▯



obv. 1 | 2 | 3 | 4 | 5

..

{kkr} rev. 6 | 5 | 4 | 3 | 2 |1 | |

rrr
r▯6
r▯5
r▯4
r▯3
r▯2
r▯1
1
2
3
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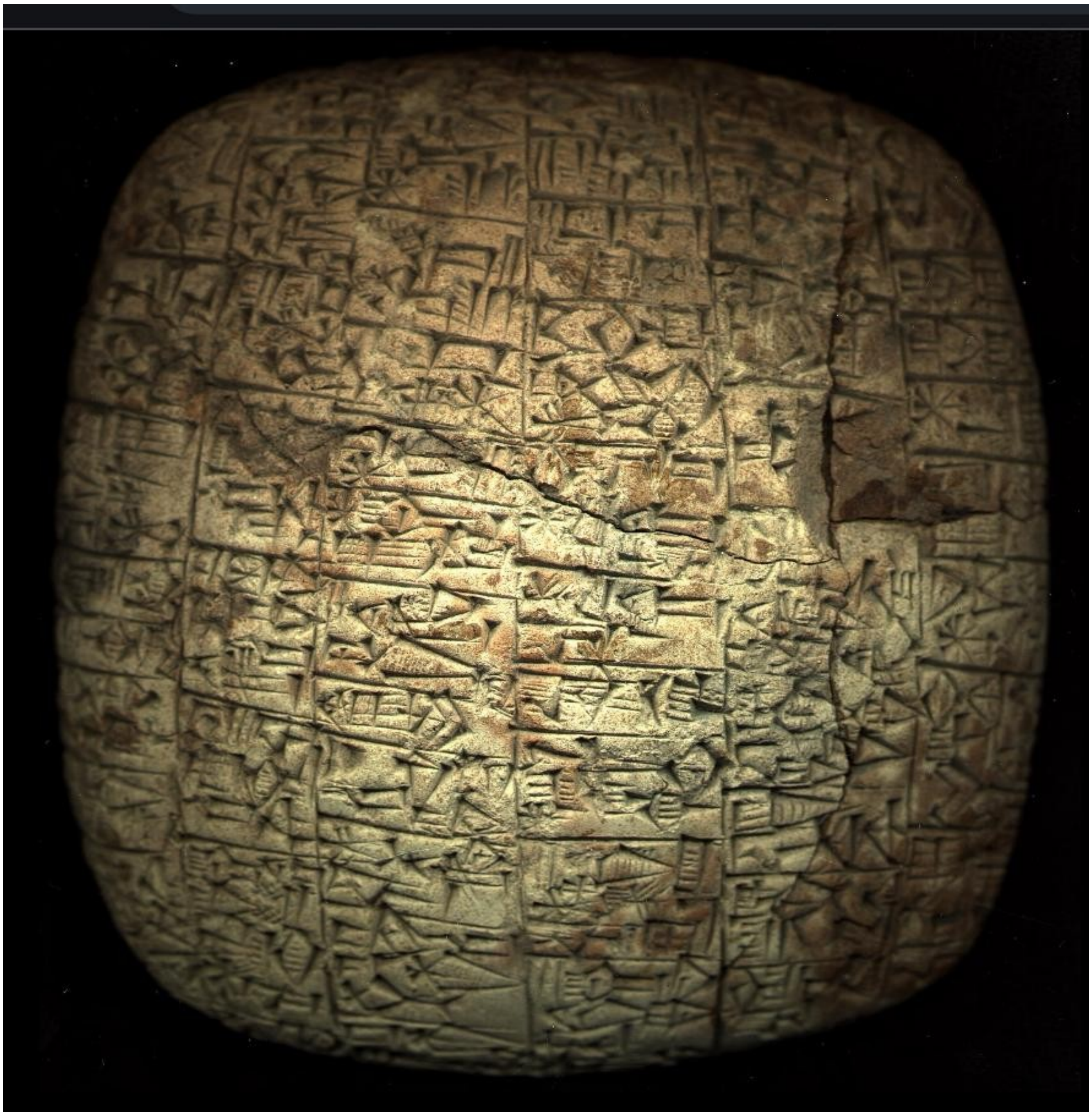
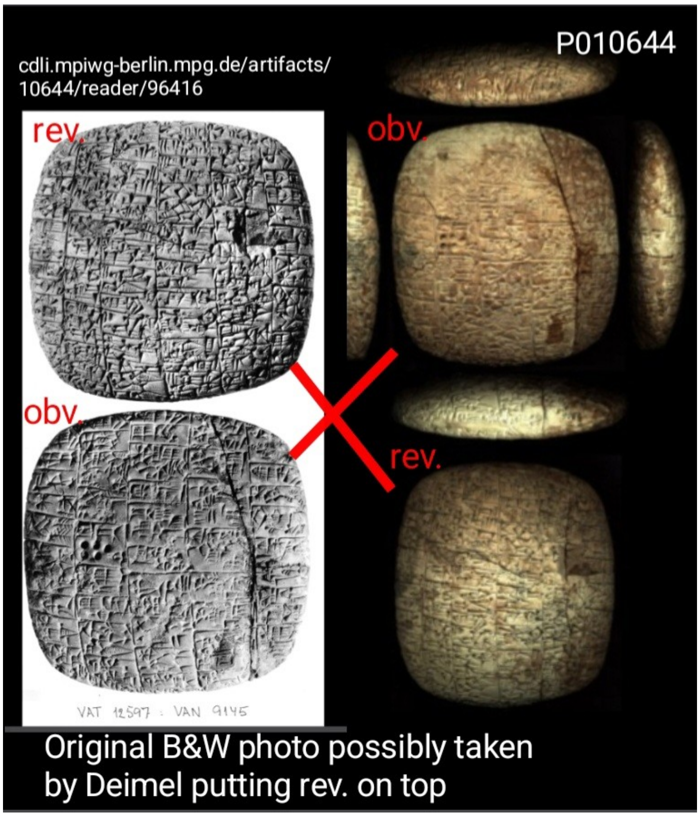


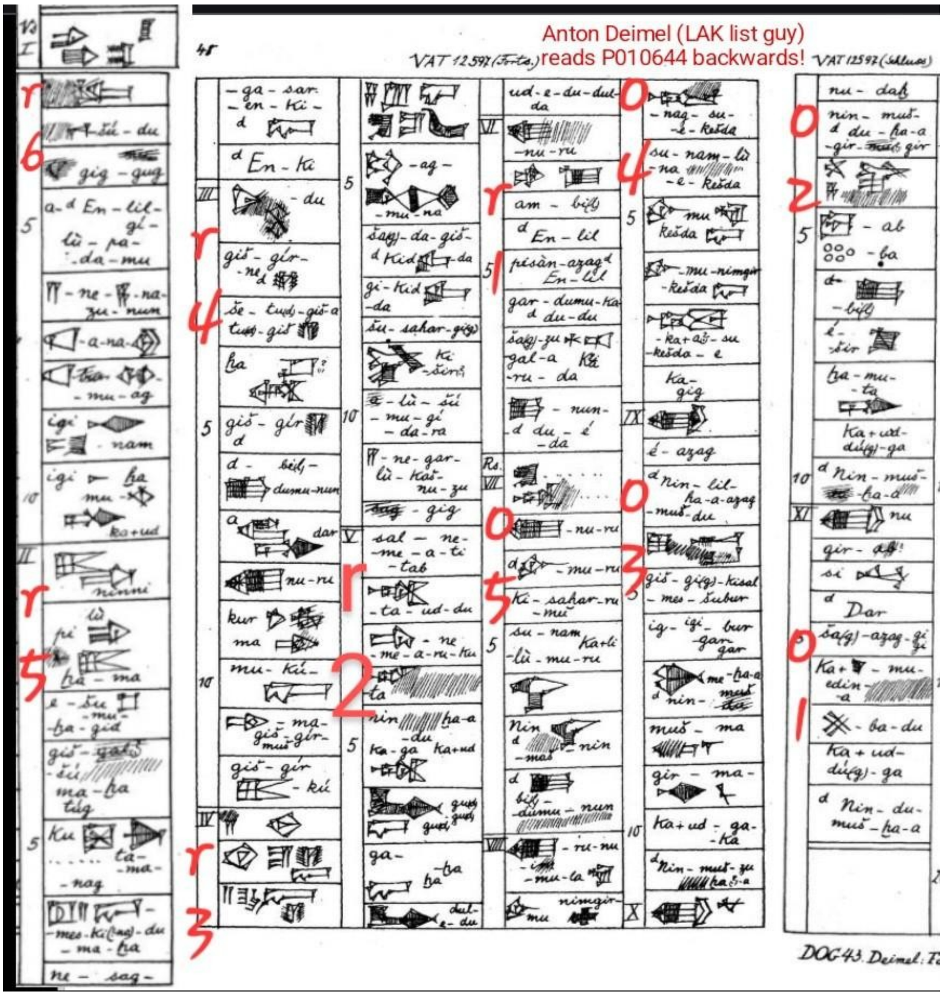
Tablet Flip Mirror Turn gpho

..



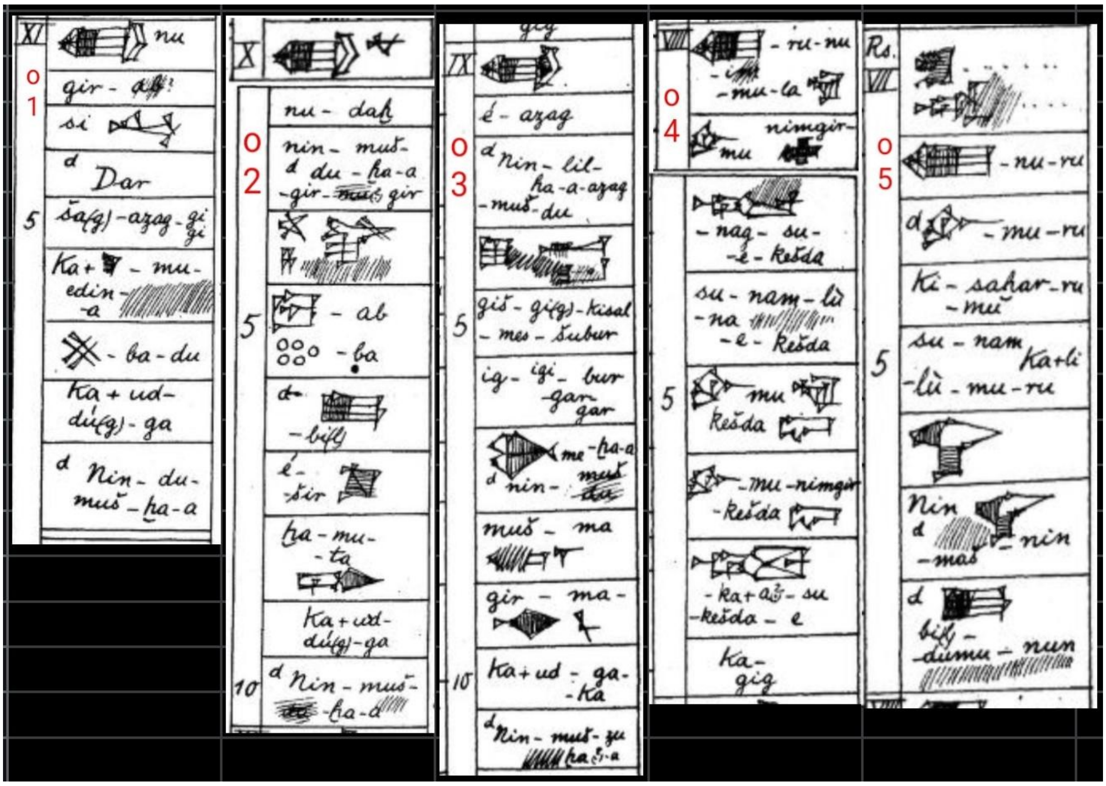
Deimel VAT 12597 P010644 Backwards!

p47-48 (Internet Archive):



..

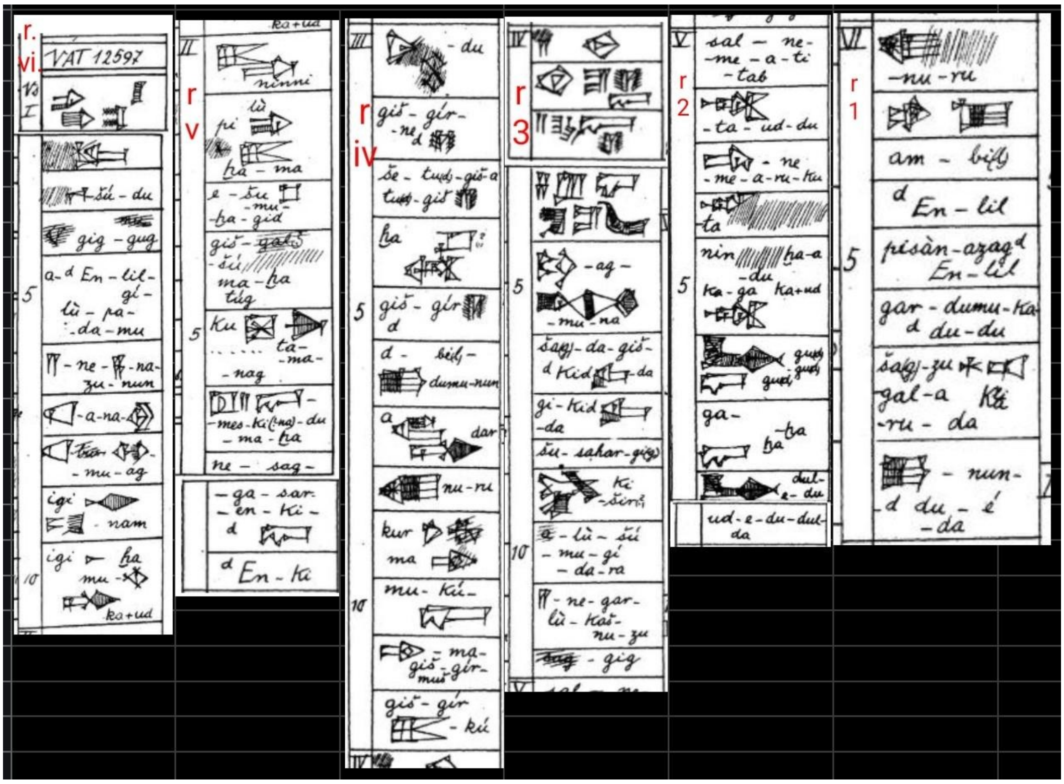
Deimel – Corrected {dddo}



..

dddr

rev. Deimel – Corrected



😏🀆

rev. rrr 6 | 5 | 4 | 3 | 2 | 1 | □

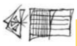
□ Scribe flips tablet to rev. side and goes col. 6-1 starting R to L

ePSD2

r□1

r.i. 1. LAK358-nu-ru rr11 . □ . □ .

top-view

□□

{ □ }

rr12 . □ . □ .

r.i. 2. am UR3

□□

Respect a Wild Bull (6. Spell Title)

□ wild bull am 12120

□ harness ur3 120E1

rr13 . □ . □ .

r.i. 3. am šar9(NE)

□□

There was a wild bull of all bulls

□ cows designation (/suffix) šar9 (NE) 12248

rr14 . □ . □ .

r.i. 4. {d}en-lil2

□□□

(Then suddenly there was) ᵈEnlil {a god who was associated with the wild bull, which symbolized his strength, power, and fertility}

{□ lord EN 12097 -

□ wind demon LIL2 ke4 121A4}

rr15 . □ . □ .

r.i. 5. ga2[/ŋa2] ku3 {d}en-lil2

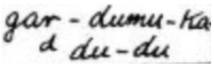
□ □ □□□

There was the silver abode of ᵈEnlil

□ stall house ŋa2 ĝa2 120B7

rr16 . □ . □ .

r.i. 6. NIG2[/niŋ2] TUR KA am6-DU-DU



□ □ □ □□□

There was a divine performance for him by children…

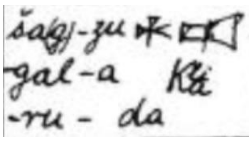
□ (TruEtym} thing ning niŋ2 niĝ2 120FB

□ children dumu 12309

□□ perform du-du 1207A

rr17 . □ . □ .

r.i. 7. ša3-zu gal kul-ab a tu6 šub-da



□□ □ □□□ □□ □□

…a great closing show at Kulaba (Closing Spell)

□□□ Kulaba (place | cosmic seed) kul-ab a 121B0-1200A-12000

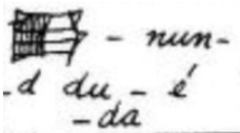
(Kulaba was one of the oldest and most important cities of Sumer dating to the Ubaid-Eridu period c. □ millennia; Gilgamesh was known as the Lord of Kulaba; later it was absorbed into Uruk)

□ fall leave šub ru 12192

rr18 . □ . □ .

r.i. 8. dag-agrun am6-da-DU

/ DAG.E$_2$.NUN an-da-gub



□□□ □□□

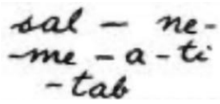
A divine performance at the ritual theater (7. Spell Title)

□ At this point, the scribe calculates will run out of space, so squeezes in an extra column on the rev., and dispenses with some redundant incipit and closing frames (thus suggesting this tablet is the original)

𒁖𒂍𒉣 ritual house (theater) dag-agrun 12056-1208D-12263

r𒁀2

r.ii. 1. munus me-a-ne bala tab rr21



𒊩 𒈨𒀀𒉈 𒁄 𒋰

A woman repeating herself about (inappropriate) decorum (in the ritual theater)...

𒊩 woman munus sal mug origin 122A9

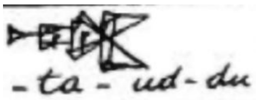
𒈨 rites of civilization (decorum) ME 12228

𒁄 spindle turn yarn conversation bala 12044

𒋰 two double repeat partner tabulate TAB 122F0

rr22

r.ii. 2. ḫe2-ta-e3



𒃶𒋫𒌓𒁺

...so she is leaving

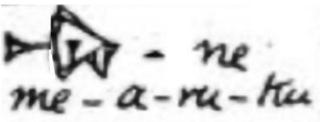
𒃶 be (it / he / she) ḫe2 pl. 120F6

𒋫 extent each TA 122EB

𒌓𒁺 leave UD.DU 12313 + 1207A

rr23

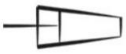
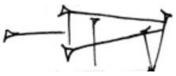
r.ii. 3. nita me-a-ne illar tukul



□ □□□ □ □

Anyway, a guy demonstrates the (magical returning) boomerang

□ male dick nita UŠ 12351

proto  EDIIIa 

□ □ boomerang illar (ru) 12192 {oldest & only EDIIIa ePSD2}

□ weapon tukul (anal KU) 121AA

rr24 . □ . □ .

r.ii. 4. ḫe2-ta-[e3]

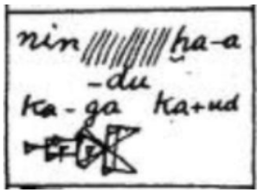
□□□□

...she is still leaving anyway (Spell Closing)

rr25 . □ . □ .

r.ii. 5. nin-girim3 (MUŠ.DU.HA.A) KA+UD# du11-ga he2

/ nin-MUŠ.DU.ḪA.A KA.UD-du₁₁-ga ḫe₂



□□□□□□□ □□□□ □

Girim the Snake-Shaman affirms spell closing

rr26 . □ . □ .

r.ii. 6. ušx(MUNSUB) ga-gen7 du7!(GUD)-du7!(GUD)

□ □□ □□

(That strange woman had a) very apt hairstyle… (8. Spell Title)

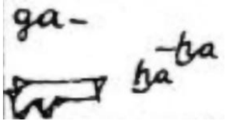
𒈰 hair MUNSUB 12230

𒌌 fitting (UL eternity) du7 1230C

A. Mysterious Girim - □ arc r.ii.5-6
(not jagged like a normal crack,
as is the crack in the top half of the tablet)
Both frames allude to Girim…
B. …then like a snake the tail goes the other way
in an S shape.
Pretty much thru the whole spell
that is less than flattering about Girim.
And that caused the whole side to break off,
having to be glued back together.

rr27 . □ . □ .

r.ii. 7. ga-gen7 HA-HA



□□ □□
...like it's all dirty ’n’ dried out...
□□ dried (out) dry ḫa-ḫa 12129

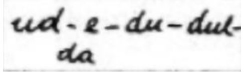
rr28 . □ . □ .

r.ii. 8. ušx(MUNSUB) e-e11

□ □□
...and her hair is wild (shaman-like)...
□ wild coarse up down e11 (ed3) 121EF
{gunu (hatching) of 121EC □ lagar shaman » r.iv.3}

rr29 . □ . □ .

r.ii. 9. u4 e-e11-da



□ □□ □
...wild (shaman-like) all day ({was it a shaman / Ningirim herself in disguise?!} Spell Closing)
□ day u4 12313

r□3

r.iii. 1. a sur3 {Act-III s9-10 □}} rr31 . □ . □ .
topside-view

□ □
There were canals off the river (9. Spell Title)
□ canal sur3 12130

rr32 . □ . □ .

r.iii. 2. sur3 e-se3-gen7
/ sur$_3$ e-sig$_{10}$-gin$_7$

□ □□□

Then we created dike lines off the canals (irrigation)

□ canal sur3 12130 » □ dikes / levees E eg2 1208A

□ string (line / flows) še3 12365

/ ePSD2 □ put (dikes) into sig10 give šum2 122E7

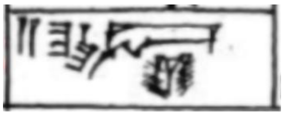
proto

□ like gen7 / gin7 create DIM2 12076 {CDLI & ePSD2 [both AI-gen.??] show gen7 probably should be DIM2}

rr33 . □ . □ .

r.iii. 3. a e e-se3-gen7

/ a-e <e>-e-sig$_{10}$-gin$_{7}$



□□ □□□

Canals and dikes – we created an irrigation system

□ water river canal A 12000

□ dikes / levees E eg2 1208A

rr34 . □ . □ .

r.iii. 4. a sug ku4-gen7 e-bulug5

/ a sug kur$_{9}$-gin$_{7}$ e-balag

□ □ □□ □□

We created a river irrigation system that controlled water into the marshlands (of Sumer / Iraq-Sth Euphrates-Tigris delta)

□ reed-bed marsh sug {only one EDIIIa or even earlier than UrIII!} 121B9

□ enter, to turn into, brought-in ku4 kur9 121AD

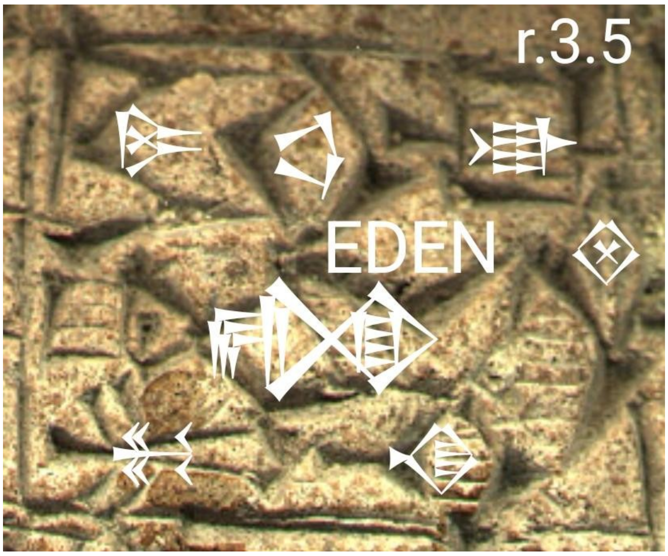
□ dike embankment levee ditch E eg2 1208A -

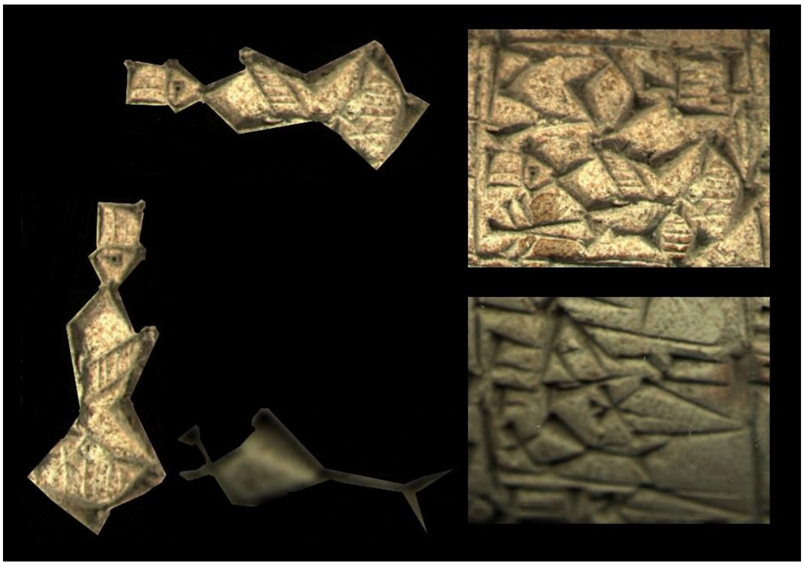
□ elevated (embankment/levee) buluŋ5 12046

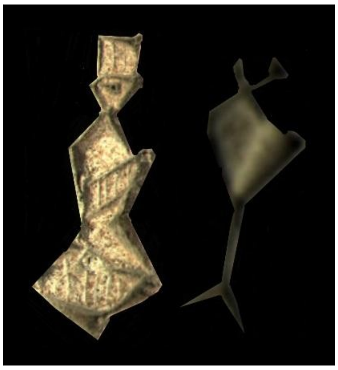
Eden

r.iii. 5. u4 dumu EDEN ša3 mu-na-ak

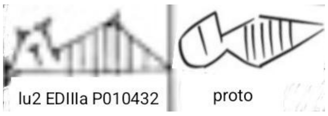
/ TUR EDEN ša$_3$ UD mu-na-ak







□ When the Eden sign is isolated from the frame a spell happens and you can see the scribe has telegraphed us over □ millennia a picture of a princess (proto Eve??) » r.iv.11

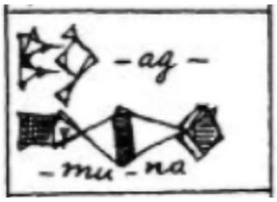
cf. proto lu2 person 

» o.iv.5

09 Mar 25 |

Furthermore, Eden is like the foundation woman – an irrigated Eden bound / wrapped up □ with canal-dikes lines □ off the Tigris (Idigna) symbolizes fertility, making possible successful food production. The Eden irrigation system can get sick □□ but will be righted under the auspices of Lady Piriŋ brought by the divine winds.

Deimel ('1923) misses □ ša3 at foot of Eden:



□ □ □ □ □ □□□

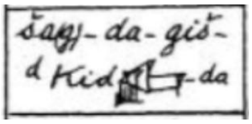
Children played daily in this Eden (irrigation) system

□ paradise EDEN {TruEtym} 12094

proto EDEN is big long full frame width
□ children young adults TUR dumu 12309
proto TUR
□ contents show heart ša3 122AE
□ day UD u4 12313
□ name mu 1222C
□ advice na 1223E
□ do make perform ak 1201D

rr36 . □ . □ .

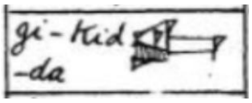
r.iii. 6. ša3-da ĝeš am6-da-KID2-KID2+SAĜ
/ ša$_3$-da ĝiš an-TAK$_4$-TAK$_4$-SAĜ-da



□□ □ □□□□□□
The divine canal gates control the flows (into Eden)
□□□ gate that diverts head water into canals (kid2/) tak4-tak4-saŋ 122FA-12295
□ hold back tak4 122FA
□ head saĝ saŋ 12295

rr37 . □ . □ .

r.iii. 7. gi da-KID2-KID2+SAG
/ gi TAK$_4$-TAK$_4$-SAG-da



□ □□□□□
So there were marsh reeds and canal gates
(Large reeds may have been used in the gate system, esp to build a barrage or weir.)

rr38 . □ . □ .

r.iii. 8. šu saḫar dugud

□ □ □

The all-important sand strengthens the dike embankments

□ hand strength šu 122D7

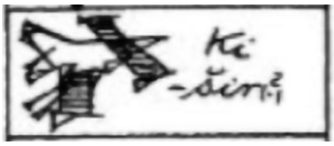
□ sand saḫar {TruEtym} 12156

□ according to most of the $200k tenured mob saḫar can only mean soil, not sand, but go visit a major delta like Eden, that's silt and sediment washing down, ideal for creating dike / levee embankments (even in modern times in flood control it's sandbags not dirtbags); and the sometime ‘mountain’ reading is surely ‘sand dunes’ near the Persian Gulf, and the effect of sandstorms created by the great South Wind (and to say there's no connection to the the Sahar-ra desert on their migration over from N. Africa (Sumerians called themselves ‘black’); and along the way founding cities like □□ (uru-salim 12337-12072 – city of wellbeing, sound familiar? stick a ‘J’ in front of it); and the proto sign clearly depicts being caught in a ubiquitous sandstorm » o.v.4

□ heavy important dugud 12082

rr39 . □ . □ .

r.iii. 9. giri3 ki am6-dugud-dugud



□ □ □□□

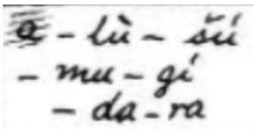
This divine very important irrigation is all controlled by…

□ under the authority of the irrigation overseer (next frame) gir3 ĝiri3 1210A

rr310 . □ . □ .

r.iii. 10. a lu2-pa mu-da-ra-še3-gi4

/ aya_2 $PA.LU_2$ mu-da-ra-gi_4-$še_3$

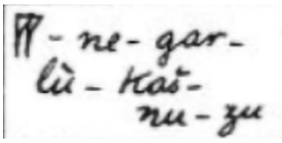


□ □□ □□□□□□

…the supervisor, the irrigation overseer (ugula) coordinates everything
𒄄 go-between coordinator gi4 12104
𒀀 father leader supervisor aya2 / A 12000
𒉺 overseer ugula of irrigation system / (great) flood control PA 1227A

rr311 . ▯ . ▯ .

r.iii. 11. a-ne nig2[/niŋ2] lu2-bi nu-zu



𒀀𒉈 𒃻 𒇽𒁉𒉡𒍪
…but she did not know everything
𒃻 something thing ning niĝ₂ 120FB / 𒉌 self ni2 1224E
𒀀𒉈 he / she a-ne 12000-12248

rr312 . ▯ . ▯ .

r.iii. 12. ša3 gig

▯ ▯▯
The system was a headache…

r▯4

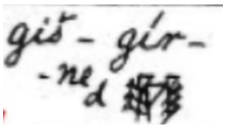
r.iv. 1. haš4 he2-du rr41 . ▯ . ▯ .
/ ZUM ḫe₂-gub

▯ ▯▯

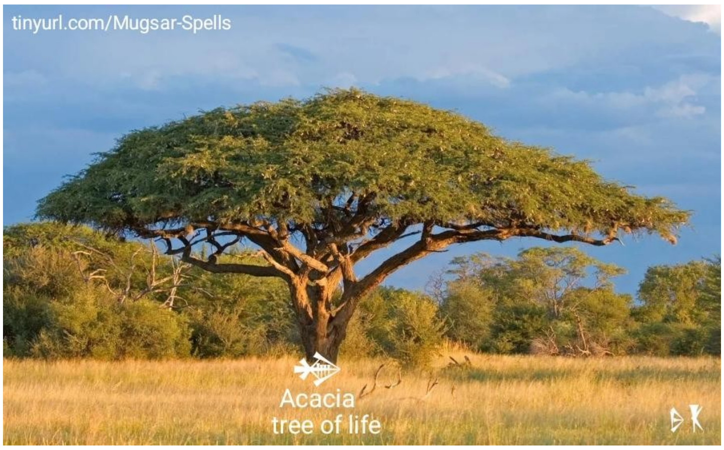
… it all revolved around her (Spell Closing)
□ path haš4 revolve ZUM 1236E

rr42 . □ . □ .

r.iv. 2. {ĝeš}kiši17 izi am6-se3
/ ĝiš-AD$_2$ izi an-sig$_{10}$



□□ □ □□
The acacia tree of life has divine ferocious power (10. Spell Title)
□□ acacia tree of life kiši17 AD2 12111-12109

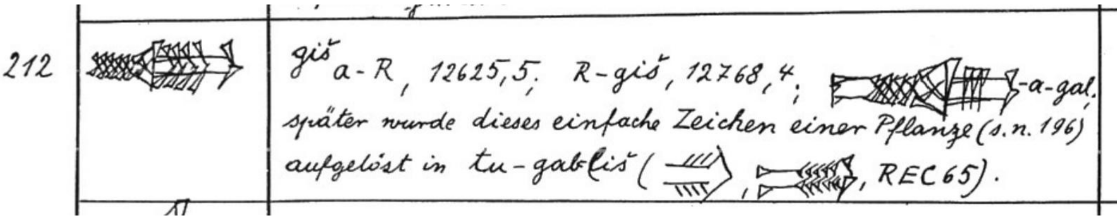


□ fire izi 12248
□ power fuel sig10 122E7

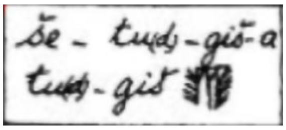
rr43 . □ . □ .

r.iv. 3. asalx(LAK212)-asalx(LAK212) a se3
/ asal$_2$(ASAL$_2^a$)!-asal$_2$(ASAL$_2^a$)! a sig$_{10}$

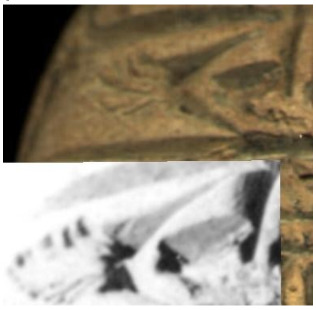
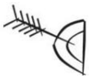
□□ □ □
There were also poplar trees
□ poplar tree asal2 12037 (both CDLI & ePSD2, but prob. AI-gen.)
□ incongruously *engraving* by the scribe of 2 poplars –
that look like 2 dead bodies / *graves*
and not at all like Deimel's LAK212 i.e. his drawing of the standard proto sign,


212 | gišа-R, 12625,5. R-giš, 12768,4; -a-gal. später wurde dieses einfache Zeichen einer Pflanze (s.n. 196) aufgelöst in tu-gablis (, , REC 65).

cf. Deimel's take on this frame

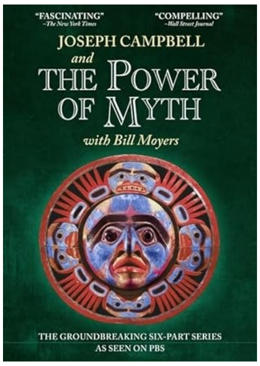

še - tud-giš-a
tud-giš

he doesn't even see his own LAK212, he sees “tu(d) - giš” which can mean shaman □ 12305, ex. SF 047 P010632 i.1. EDIIIa Shuruppak lexical (ePSD2 | CDLI) »

tho’ □□ A-tu can also mean poplar (ePSD2) ex. WF 047 P011107 EDIIIa Shuruppak Admin

– either way, it's straight after Tree of Life, and eerily 12037 ASAL2 comes straight after 12036 □ ARKAB2 (i.e. follows phonetically on the sign list and both are unusually long lemma / double syllables) = bat which is sometimes shown as □ shaman lagar 121EC — a bat that changes into a shaman that changes into a poplar …and this frame follows not long after the other var. □ 121EF r.ii.8 wild haired shaman-like woman (and emphasized in chorus) …and next to the bat / vampire what other creature gets a bum rap in mythology and is coming up soon in r.iv.11 … yep, you guessed it, poor old □ Snake » Joseph Campbell and the Power of Myth with Bill Moyers (Amazon)



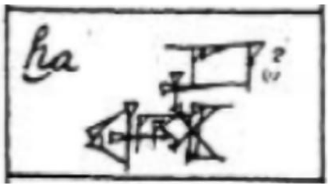
JC: It’s been tough on serpents, too… ‘Who told you that you could eat that?’ They replied, ‘Snake did.’

BM: Poor Snake.

– is Snake getting ‘framed’ by the pissed-off chameleon / shaman / Girim who walks out early on the again incongruous *boomerang* (returning weapon harbinger frame » karma□) demonstration in the ritual theater r.ii.3 because of the lack of decorum, and the sacrilegious behavior doesn't improve with getting drunk under the tree of life, and to emphasize the point the scribe purposely throws in the again incongruous sitting on their *asses* □ r.v.5?!

{“True poplars tend to thrive in wet environments like riverbanks…”}

r.iv. 4. ḪA URU BA GAN / ḪE2

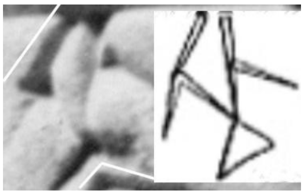


□ □ □ □

A civilization is all about producing and allotting food

□ fish (food) ḪA 12129

cf. proto P222247 o.i.3:



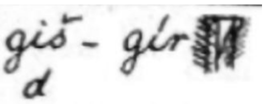
□ civilization URU 12337

□ allot BA 12040

□ produce GAN ḪE2 120F6

rr45 . □ . □ .

r.iv. 5. {ĝeš}kiši17 am6-se3/sig10



□□ □□

The acacia tree of life has divine powers (chorus / chant)

Eden-Eridu Canal ccc

rr46 . □ . □ .

r.iv. 6. {d}NE-DAG dumu Eridu

□□□ □□

And ᵈNedag is the son of Eridu (city)

□ Eridu nun 12263

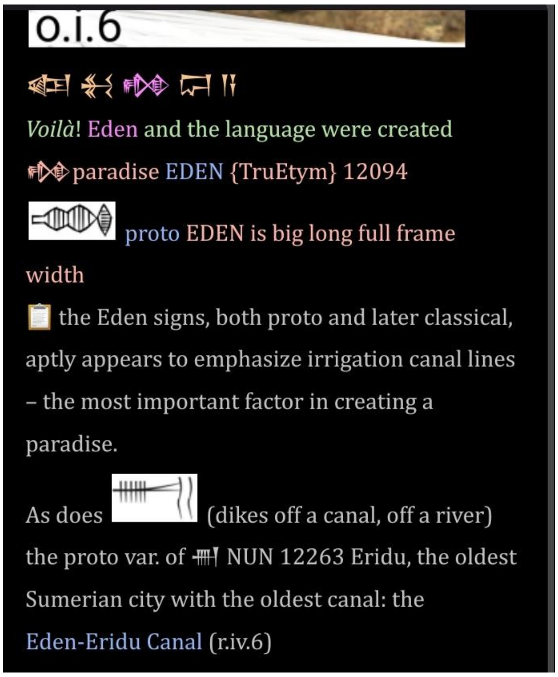
□ Eridu □ is the oldest Sumerian city □ millennia 12 km SW of Ur (near Basra) originally close to the Persian Gulf at the mouth of the Euphrates.

And the "id2-eden-eridu/nun" canal

□□□□

□□ canal id2 12000-121C9
□ cosmic waters ENGUR 121C9

the oldest canal in Sumer connected the Eridu western side of Eden to the Euphrates – p238 Thorkild Jacobsen's study of the canals around Ur chapter in Toward the Image of Tammuz '70 (Amazon)



Eden-Eridu Etymology

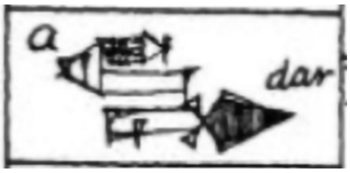
□□ id2 (□ id5 i7) canal – oldest & only 2 Att. EDIIIa
r ii 11. e$_2$-gal id2 ⸢maḫ2⸣ šag4-bi gud ⸢du7⸣
r iv 2. ḫul-da id2 ma2! su
OIP 99, 256 + OIP 099, 323 CDLI P010233 (sister tablet to ~ 255 P010232 Eshdam □□ Robert Biggs original epigrapher '63 » Inscriptions-Tell-Abu-Salabikh-Robert-Biggs-oip99 32mb)
Oldest version of Instructions of Shuruppak (King of Šuruppak) Great Flood hero (much later plagio name change to Noah) »
https://oracc.museum.upenn.edu/epsd2/sux/o0030551
https://oracc.museum.upenn.edu/epsd2/sux?xis=sux.r00f133.p.s000
https://oracc.museum.upenn.edu/epsd2/sux?xis=sux.r00f133.p.s000&ref=P010233.114
https://cdli.mpiwg-berlin.mpg.de/P010233
.

Several centuries later the Eden Canal is featured on the Gudea Cylinders from which special clay plaster is taken to build a temple for Ningirsu:
https://cdli.mpiwg-berlin.mpg.de/artifacts/232300 (Cyl A P232300)
https://cdli.mpiwg-berlin.mpg.de/artifacts/232301 (Cyl B P232301)
https://oracc.museum.upenn.edu/etcsri/Q000377 (A&B)
Cyl A xxvii.21. id$_2$^eden-ta ed$_3$-da
And there's an idigna canal ref. a little further along too:
xxviii.13. id$_2$^idigna a-u$_3$-ba ŋal$_2$-la-am$_3$
{high water a-u3-ba}
And in his translat of this section Thorkild Jacobsen notes post paradise that it's now the "abandoned canal bed filled with the characteristic purplish dune sand {yes that sand for irrigation embankments!} still seen in southern Iraq"
– The Harps That Once… Thorkild Jacobsen p 423 » Amazon | Internet Archive

A *mug* dating to the founding of Eridu (W. Eden)

rr47 . □ . □ .

r.iv. 7. a tu6 nam-tag

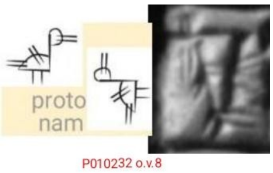


□ □□ □□

Hold the spell (closing)

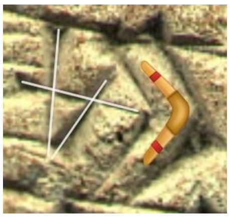
r.iv.7-nam (□bot.R.cnr | Deimel reads it as dar □ 1201F) seems to an abbrev. ver of o.v.5-nam tho’ more like r.iv.9 (below) mušen as proto based on bird | cf. r.vi.8

P010644 r.iv.7 nam cf. P010232 o.v.8 :



rr48 . □ . □ .

r.iv. 8. LAK358-nu-ru



no □

□□□□□

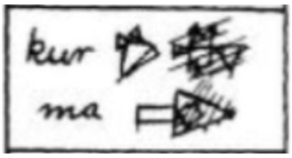
en2-e2-nu-ru

Spell Formula

{s11 □} rr49 .□. □ .

r.iv. 9. buru5[mušen] kur peš3 lal3

/ kur buru$_5$[mušen] peš$_3$ lal$_3$

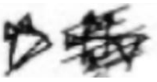


□ □□ □ □

It was paradise – sparrows, figs, honey… (11. Spell Title / chorus {longest spell 15 frames to r.vi.3})

□ land mountain kur 121B3

□ sparrow buru5 12291 [+ □ bird (post-determinative) mušen 12137 {CDLI & ePSD2 AI-gen missing}]

Deimel proto 

proto bird (Englund)

cf. a clearer view from P010604 o.v.10

□ Esp in these EDIIIa Shuruppak group of tablets like P010644, P010232 – □□ Eshdam (both these first 2 being seminal autobiography – the Overseer

& the TransG) & P010604 (wisdom) sparrow & snake are often juxtaposed / in battle (□ DI 12072) – for starters cuz snake was always destroying (□□ gul-gul 12122) nests and devouring eggs (so not surprisingly, snake usurps sparrow in the following r.iv.11) but ultimately they symbolized free-flying good-guy vs. low-grounded bad-guy.

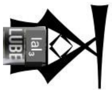
□ figs pešš3 12220

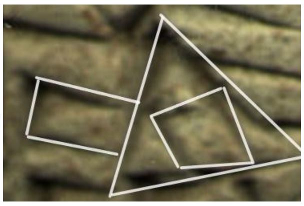
purple!?!

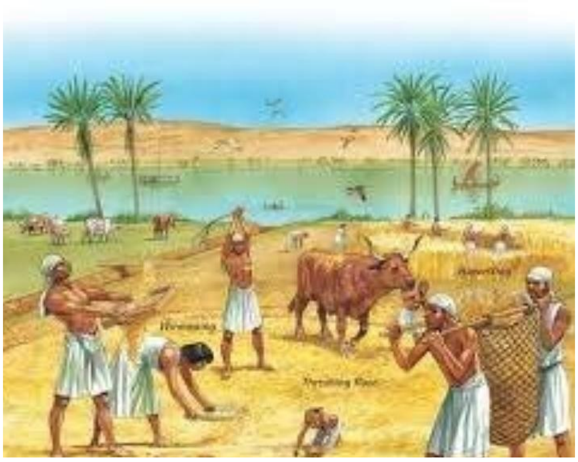
□ In comparative mythology, the fig tree represents prosperity and fertility due to its abundant fruit and association with the divine in many cultures, particularly in the Middle East and India where it is considered a sacred tree, with the most prominent example being the Buddha's enlightenment under a bodhi tree (a type of fig tree) – Google AI

cf. The Seed of the Sacred Fig – a species of fig that spreads by "wrapping itself around another tree and eventually strangling it”.

□ honey lal3 {oldest & only 2 EDIIIa} 122ED

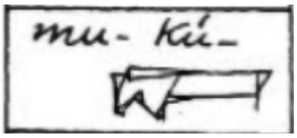


 phallic x □ good sweet HI 1212D cf. fertility erotica connotations » Sweet Garden



rr410 . □ . □ .

r.iv. 10. mu-gu7/ku2-gen7



□□□

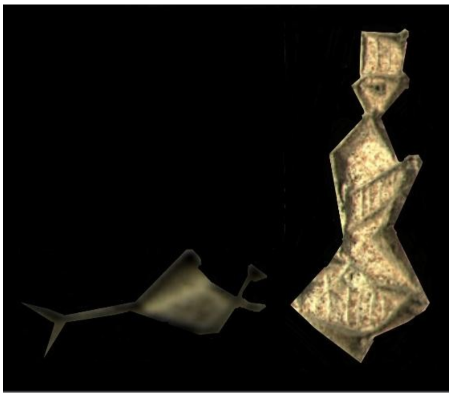
They created names for food

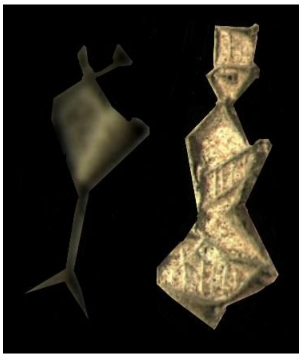
□ names mu 1222C
□ eat food gu7 ku2 (KA x GAR □ 120FB {food bowl}) 12165

Paradise annddd the Snake Girim

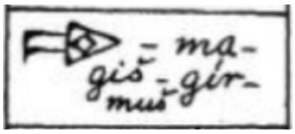
rr411 . □ . □ .

r.iv. 11. peš3 lal3 MUŠ {ĝeš}kiši17
/ peš$_3$ lal$_3$ ĝiš-AD$_2$ MUŠ





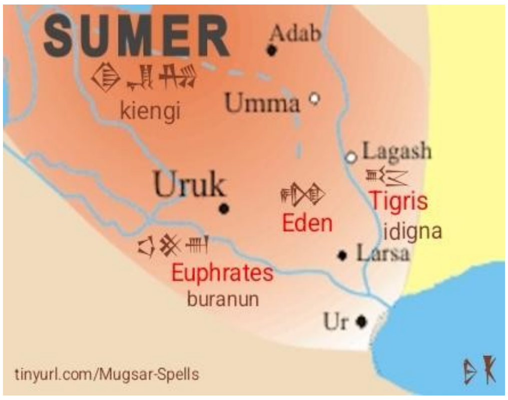
09 Mar 25 | » r.iii.5



□ □ □□ □

…Paradise – figs, honey, acacia tree of life a*nndd*d… *the* Snake Girimm*m*

□ Clearly we have here the original version of the snake in Eden myth (» r.iv.3) to be plagiarized some 2 millennia later by a certain group, not to mention irrigation references are all about controlling the great flood because Eden is smack dab in the middle of two great rivers [hence the Greek name for Sumer – *Mesopotamia*] the Euphrates-Tigris delta

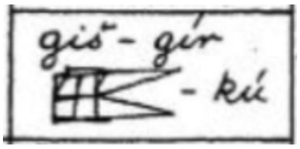


Since our scribe in featuring Eden specifically names cities in the west, Kulaba (later a district of Uruk) and Eridu (Uruk SW) at the Gulf mouth of the Euphrates, and the Tigris / Idigna in the east, it confirms Eden was located in between.

rr412 . □ . □ .

r.iv. 12. ud5 {ĝeš}kiši17 gu7

/ ĝiš-AD$_2$ uz$_3$ ku$_2$



□□ □ □

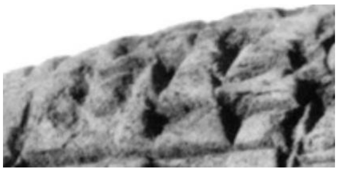
…so they ended up eating (forbidden) nanny goat under the tree of life

□ nanny goat ud5 uzud uz3 (cf. ooze!) 1235A

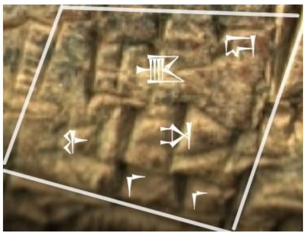
r□5

r.v. 1. ud5-ta geštu la2-la2-gen7 rr51 . □ . □ .

/ uz$_3$ geštug-ta la$_2$-la$_2$-gin$_7$



top-side view



□ □□ □□□

It created suspense – eating nanny goat was supposed to give us magical wisdom

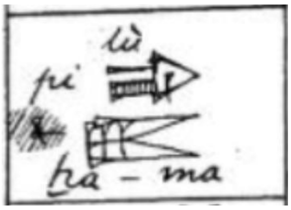
□ wisdom geštug PI 1227F

□ extent much each TA 122EB

□ hang balance suspend weigh pay la2 121F2

rr52 . □ . □ .

r.v. 2. lu2-bi geštu ud5/uz3 ḫa-ma-la2-la2



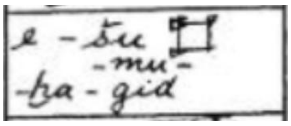
□□ □ □ □□□□

Eating nanny goat was supposed to give magical wisdom to all the people

rr53 . □ . □ .

r.v. 3. e šu nigin2 ha-mu-BU?

/ e šu LAGAB ḫa-ma-BU?



□ □ □ □□□

Specifically about its power, it was supposed to be absolute and total

□ total encircle LAGAB niŋin2 niĝin2 121B8

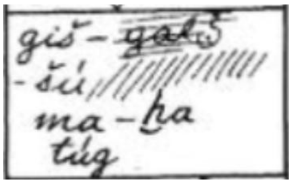
□ perfect BU length gid2 1204D

□ speaking of E 1208A

rr54 . □ . □ .

r.v. 4. {ĝeš}kiši17# izi#-še3? ha-ma-DUR2

/ ĝiš ⸢NE⸣ ŠE$_3$? ⸢x⸣ ḫa-ma-DUR$_2$



□□ □ □ □□□

They sat there under the awesome tree of life

□ sit DUR2 12089

rr55 . □ . □ .

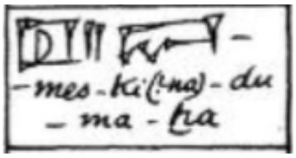
r.v. 5. KU engur a-bur2 ha-ma-ta-nag

/ KU engur BUR$_2$ ME? ḫa-ma-ta-nag

𒆪 𒇉 𒁔 □□□□
They drank from the cosmic waters on their *asses* (» r.iv.3)
𒆪 ass KU 121AA
𒇉 cosmic waters engur {oldest Att./only one EDIIIa 121C9
𒁔 shine reveal spread cover bur2 12054

rr56 . □ . □ .

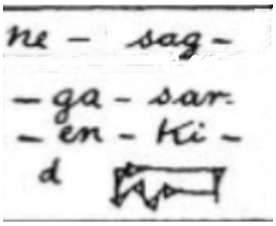
r.v. 6. pu2-a mes-gen7 ki ha-ma-gub
/ pu$_2$ a-gin$_7$ mes ki ḫa-ma-gub



□□ □□ □ □□□
There they were at this cosmic place thinking they were black heroes at the mystical well
𒇥 cistern well river-source pu2 121E5 -
𒀀 river A 12000
𒁺 stand gub 1207A

rr57 . □ . □ .

r.v. 7. ne-sag GA{sar} {d}en-ki dim2



□□ □□ □□□ □

They would carry the nesaŋ – the first-fruit offering to ^{d}Enki the Creator

□□ first-fruit offering nesaŋ (ne-sag) 12248-12295

□□ carry-fruit (carry GA - suffix designation: garden sar) 120B5-122AC

rr58 . □ . □ .

r.v. 8. {d}en-ki

Under-side view:

□□□

So there was ^{d}Enki (god of magic / spells)…

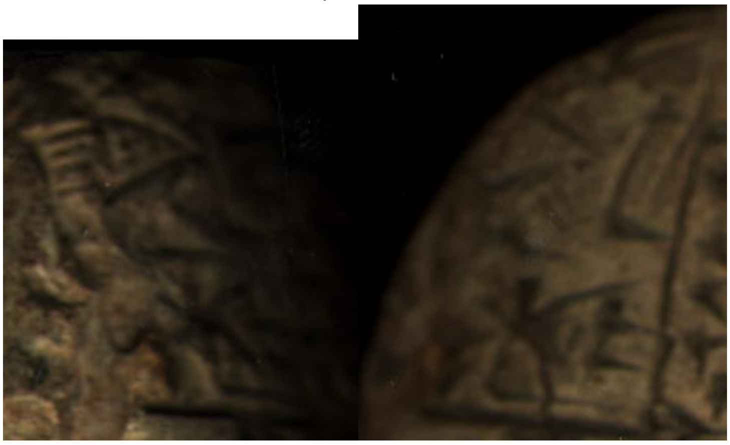
r□6

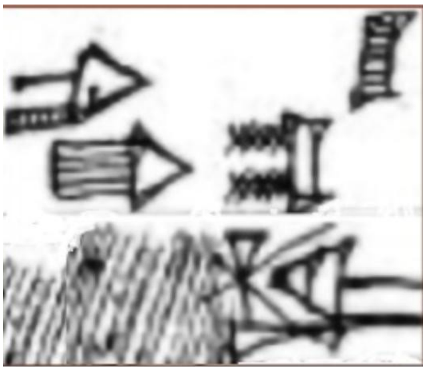
r.vi. 1. GA{sar}-bi-še3 igi-bar#!(Aš) il2# rr61 . □ . □ .

/ GA-SAR-bi-še$_3$ igi ⸢bar⸣ [(x)]-il$_2$

top-view :

side | obv. view :

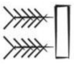


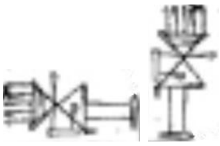


□□□□ □□ □

…in a line they carry that nesaŋ first-fruit offering raised up

□ garden orchard (post-determinative) writing SAR 122AC

proto 

□ CVVE (compound verb verbal element » □) bar | outside half 12047
□ line še3 12365
□ raise carry il2 1214D
proto  carry on head P010843 r.v.2

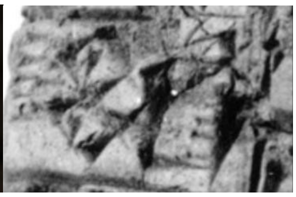
rr62 . □ . □ .

r.vi. 2. kur#-šubax(MUŠ3)#-še3 DU
/ ⸢KUR-MUŠ⸣ $ŠE_3$ DU

□□ □ □
…all in procession to ‘Kurmush’ (snake mountain)
□□ / □ ‘Kurmush’ (snake mountain) KUR-MUŠ3 / MUŠ 121B3-12239/12232
{□ face appearance {change to snake Girim the chameleon} MUŠ3 12239}

rr63 . □ . □ .

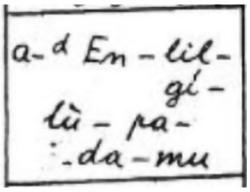
r.vi. 3. igi gig mu-ak



□ □□ □□
…doing it with utmost serious looks (Spell Closing)

{s12 □} rr64 . □ . □ .

r.vi. 4. a {d}en-lil2 lu2-pa mu-da-gi4
/ aya_2 $^{d}en-lil_2$ $PA.LU_2$ mu-da-gi_4

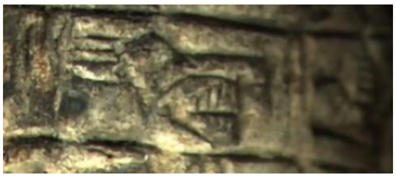


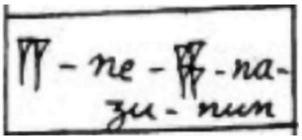
□ □ □□ □□ □□□
As the overseer (ugula) it meant being the representative for the godfather – ^{d}Enlil (12. Spell Title)
□ father A aya2 12000

𒄄 go-between return gi4 12104

rr65

r.vi. 5. a-ne a-na nun-zu





𒀀𒉈 𒀀𒈾 𒉣𒍪

… what a prince of a knowledge he (ᵈEnlil) is

𒀀𒈾 what a-na 12000-1223E

𒀀𒉈 what | he/she a-ne 12000-12248

𒍪 know learn teach zu 1236A -

𒉣 best prince nun 12263

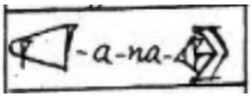
What I reveal

rr66

r.vi. 6. ĝe26 a-na pa3

side-view

1ii25



𒂷 𒀀𒈾𒉺𒅁

{ I • what - reveal }

“What ***I*** reveal”

𒂷 Pronoun "I" ŋe26 (ĝe26) 120B7

□ P010644 r.vi. 6 & 7 are the only 2 Att. of ŋe26 Pronoun “I” in EDIIIa and the first ever » ePSD2

□ millennia ago, a bit before Descartes this prescient scribe was the first sapien in history to expound, “I think, therefore I am.” But there will be no Steven Spielberg Hollywood biopics on Sumerians, oh no, absolutely not allowed, and we all know why…

[1] https://oracc.museum.upenn.edu/epsd2/sux/o0029191 tinyurl.com/Mugsar-Spells

ŋe26

	PC	ED IIIa	ED IIIb	Ebla	OAkk	Lag II	Ur III	OB	Post-OB
[1]	P010644 r.vi 6 & 7 » Spells	2	4		2	4	16	526	7

□□ “what” a-na 12000-1223E

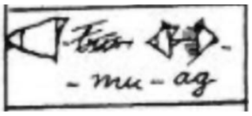
□□ reveal pad3 12146 (eye) -12192

{□pad a few millennia before Steve Jobs 😏}

□ r.vi.6 Reveal aligns with o.i.6 Eden » gpho

rr67 . □ . □ .

r.vi. 7. ĝe26 igi-bur-bur mu-ak



□ □□□ □□

…I was there …up front of the procession with food bowl offerings, too, double / in each hand!

□ front eye igi 12146

□□ CVVE | bowls food offerings bur 12053

□ aux. name mu 1222C

□ do make perform proceed ak 1201D

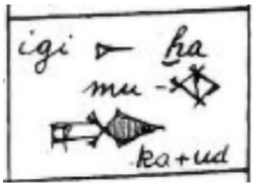
rr68 . □ . □ .

r.vi. 8. igi-kun šu nam-tab

□□ □ □□
And it takes double power to be up front of the canal system (as the ugula!)
□ canal system kun 121B2

rr69 . □ . □ .

r.vi. 9. igi bar!(Aš) ha-mu-ta-tag KA+UD



□ □ □□□□ □□
No.1 up front: “Hold the spell!”
..
□ Recite Spells concise ver.
□□ The Separator – The Scribe's Perspective (Sheets)
– incl. Jigsaw Spells
□□ Sheets Grabs

□

The story within the spells yyy

Clearly, the tablet was authored by the Overseer (to OS – deserves a real name, let's bestow □ □□ Ugula Idigna), who is one of the few people that can read and write, which is required to complete the admin records {» var. RE’%} related to managing the Eden irrigation system.

Ugula Idigna first autobiography

So the OS also records the spells, which are read back to Girimmm the snake-shaman, who then affirms them.

cf. girim () 121B8 fruit tree connotation (ePSD2) i.e. extension of chameleon theme; {TruEtym} ‘grim’ fierce cruel (via proto-Germanic); (gremlin /) goblin (rogue) Gk. kobalos » Lat. gobelinus

But Girim doesn't know that additional frustrations are added into the text. Basically, the OS is pissed off with what Girim stands for, wreaks havoc, a blight on the ascent of civilization – the non-productive emphasis on bogus magic and rituals.

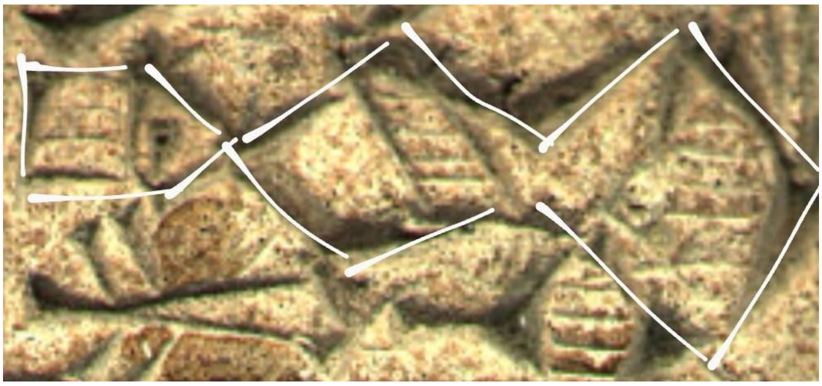
Because if there is no food production through managing irrigation and ever-threatening great floods they all starve. Hence the incongruous succinct point made in r.iv.4 regarding what it takes to be an effective civilization.

Thus food is not suddenly and magically created out of nothing as per the opening sarcastic ‘spell’ on creation. Girim is seen as a big part of the problem and is known well enough to see through disguises, and that the ‘hair is wild all day’. And duly paints Girim as a *schizo* that will be the downfall of civilization by ultimately making people think they can get wisdom and food production from magic – drunk under the acacia tree on their *asses* …practicality vs paranoid schizophrenia.

Finally, the OS is proud of being able to function with double power in the face of dealing with these 2 headaches and thus the 2 main themes of the tablet, volatile irrigation / flooding and the chameleon snake shaman — to still be an effective irrigation manager and produce enough food through a successful harvest, and be a fine upstanding leader of the community, rightfully upfront of the Nesaŋ procession. Karma in the end our scribe / Overseer turns the tables {/ the table*t*} and puts a big spell on Girim, and the like.

Moreover, the number of times ePSD2 EDIIIa attestations indicate rare or oldest and only –

many of the signs are millennia proto cuneiform, ex. Eden, the big long full frame width proto, r.iii.5



appears to be the is only clear actual ED photo, in the myth context, in existence, a little less well preserved in the opening ‘Creation Spell’ (o.i.6 with the suspicious tampering)

and indeed, this whole tablet is the oldest most faithful picture of Eden, period,

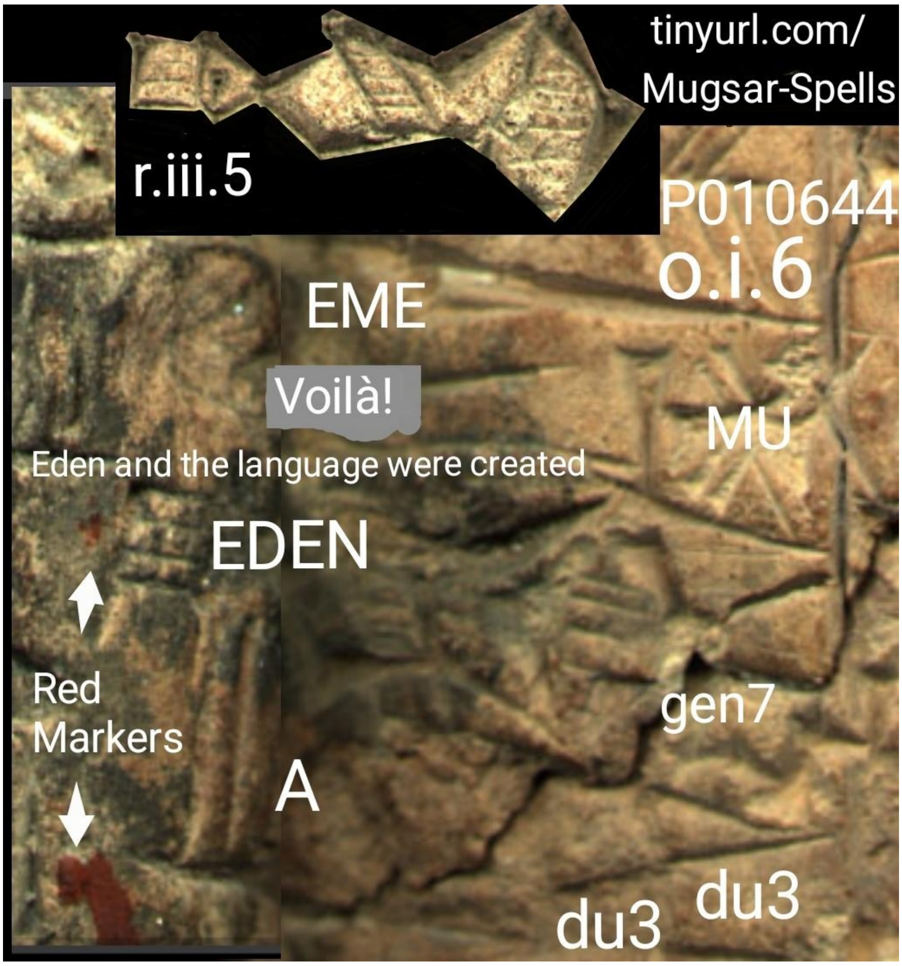
in the later classical period the sign becomes half the size probably when it was no longer a paradise (symbolically receding from the full tablet frame width just as Eden stretched the full distance between the Euphrates-Tigris) and increasingly just a flood plain between the 2 rivers » PENN MUSEUM geoarchaeo study by Reed Goodman

– strongly suggests that our

{previously not properly analyzed & AI categorized as merely ‘administrative, is not, nor is it lexical proverbs tribute literary, on the contrary, it's autobiography}

SF 054 P010644 is paradoxically the very first doc in the history of civilization to record all these concepts — thus rendering it very much a *secret* tablet. And the Establishment / Hollywood will no doubt keep it that way.

However, there should still be court action on behalf of the Sumerians in The Hague against the plagiarizers for pushing this myth as concrete historical fact for centuries and using it to extort money out of followers (who should also receive compensatory damages, just like the cases against big tobacco companies). They didn't even change the name Eden, which should be internationally trade marked to the plaintiff.



“*Voilà*! Eden and the language were created!”

.• •.

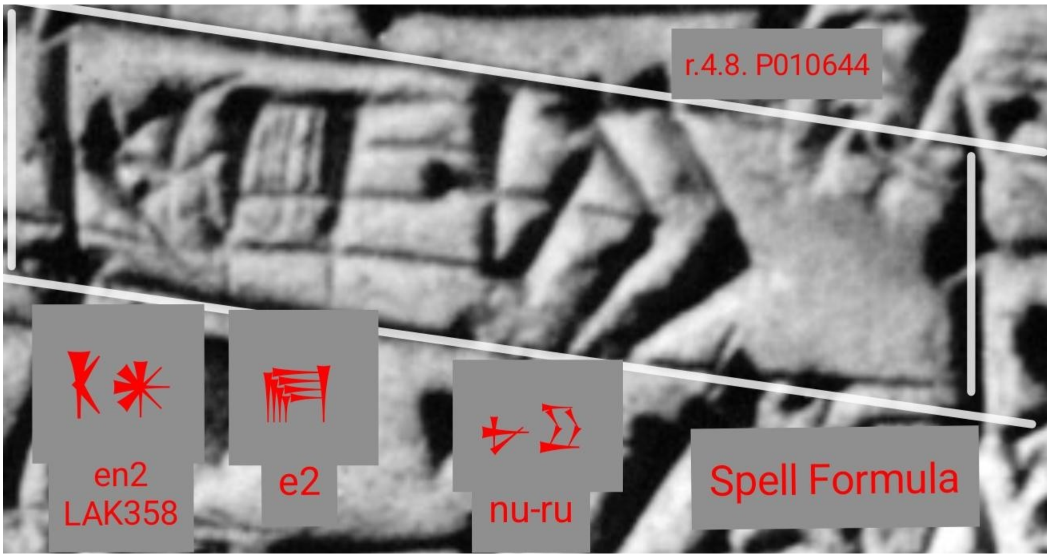
rev. 6 | 5 | 4 | 3 | 2 | 1

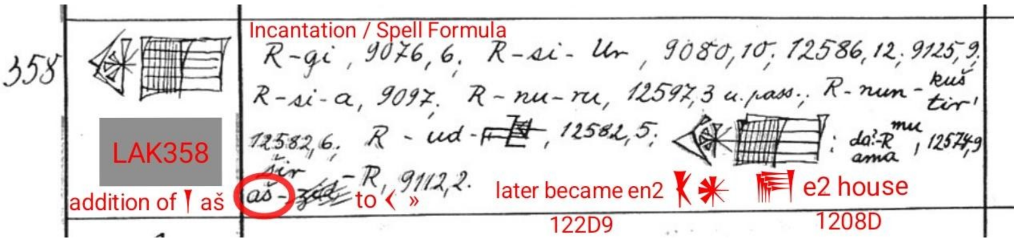
obv. 1 | 2 | 3 | 4 | 5

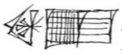
..

Notes / Glossary ggg

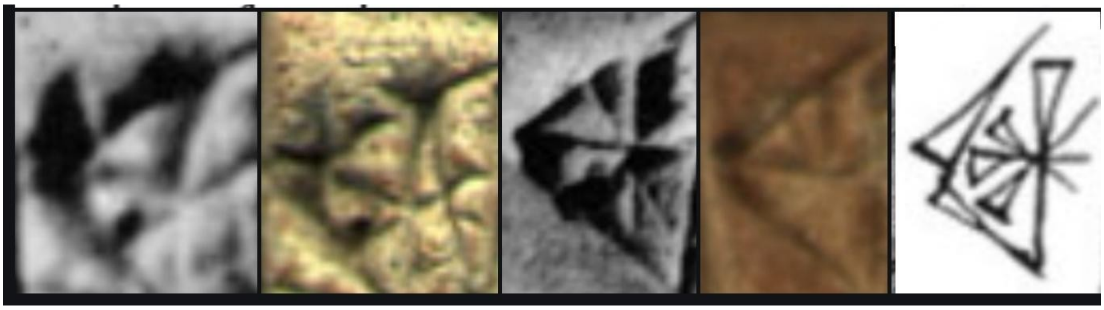
{G} |





LAK358 later became en2-e2 □□/ □□□ incantation, spell (šu2-an-e2) 122D9-1202D
LAK358-nu-ru later became en2-e2-nu-ru □□□□□ spell / incantation formula 122D9-1202D-1208D-12261-12292 (divine secrets of the ritual house not released)

LAK358 left-side various:

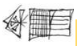


LAK358-nu-ru P010644 o-5-2:

.

..

Spell Dynamics

□□ spell / incantation formula (7x)

o.: i.1. ii.1. iii.1. iv.1. v.2. {5x)

r.: iv.8. i.1. (2x)

..

Colophon

□□ incantation spell (closing) KA+UD 12157-12313

o.i.8 | ii.9 | iii.10 | r.ii.5 | r.iv.7

□□ spell (closing) tu6 (KA+LI) 12157-121F7 cf. KA+UD 12189

o.v.5 | r.i.7 | r.vi.7

8 x :

o.i.8. KA.UD dug$_4$-ga

o.ii.9. KA.UD du$_{11}$-ga dnin-girim$_3$(MUŠ.DU.ḪA.A)

o.iii.10. KA.UD du$_{11}$-ga

o.v.5. su-bar nam-lu$_2$ tu$_6$ mu-ru

r.i.7. ša$_3$-zu gal kul-ab a tu$_6$ RU-da

r.ii.5. nin-MUŠ.DU.ḪA.A ; KA.UD-du$_{11}$-ga ḫe$_2$

r.iv.7. a tu$_6$ nam-sub$_6$

r.vi.9. igi bar!(AŠ) ḫa-mu-ta-TAG KA.UD

.

□ □□□□□□□ closing was usually originally indicated by KA+UD-du11-ga ^{d}nin-girim 12157 12313 120B5 1202D 122A9 12306 121B8

(□ pure clear fruit tree flower olive girim 121B8 cf. □□ gi-rin/rim)

□□□ spell formula (usu. end separator – next to follow) ka-inim-ma (ka’inima) 12157-12220

..

Related signs
□□ shaman šim-mu2 (hemp + grow light up) 122AC-122C6
□ (KA 12157) x □ (LI 121F7 wash pure en3 ask) spell mu7 uQQ
□□ spell nam-šub 12246-12192
□□ (□ x □ heart alt sha 122AD) incantation spell lu2-mu13-mu13 12180 (no.2 to mu7)
□□ sorcerer—incantation shaman maš-maš cf. idigna / irrigation 12226
□ sorcerer magician purification/spell-shaman pure clear (divine rites) išib 12228
..

Pronunciation ppp

vowels
□ a - a*h* (as in father) 12000
□ e - as in peg 1208A
□ i - as in hip 1213F
□ u - as in pull 1230B
(no 'o' vowel)
š or sz : sh
ĝ or ŋ : *n*g (as in sang)
ḫ : *throaty* h'*h*
..

Sumerian Grammar

Ubiquitous aux. particles / phonetic complements basically ignored here, more of a focus on the scribe's choice of signs, esp possible *double entendre*. For the pedantic class who want to get into grammar dynamics, good luck.

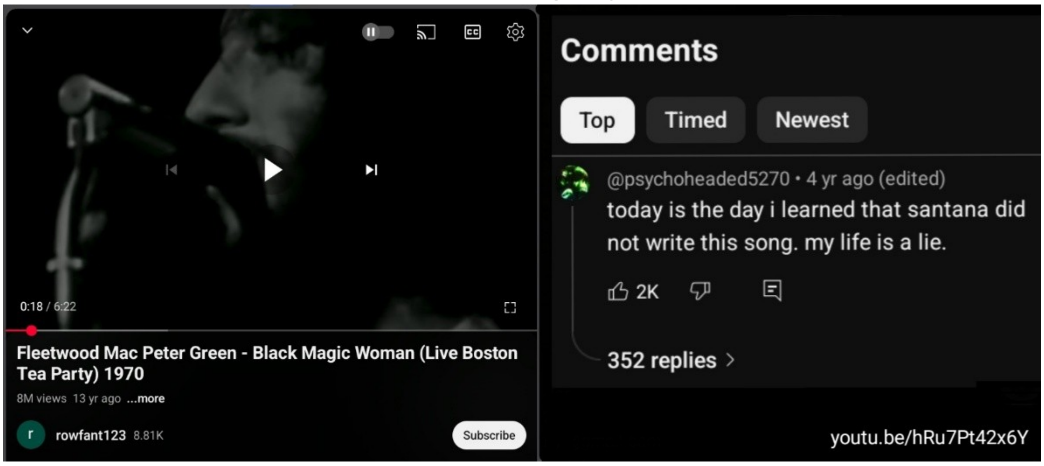
Then there's CVVE – you see it a lot but nobody really explains it, nor is there much in Google searches…
Compound Verb Verbal Element (no discernable independent lexical semantics) … compound verb is formed by combining a noun (often representing a body part) with a verb stem, where the verbal element is the core verb that carries the primary action, while the noun acts as a kind of "semantic object" specifying the action's focus or manner, often indicating which body part is involved in the action; essentially, the noun is incorporated into the verb to create a more specific meaning.
Ex.:
"šu du11" (lit. "hand to say" □ hand šu 122D7 □ say du11 12157) tr. » "to tend" or "to take care of" where "šu" (hand) is the incorporated noun and "du11" is the verb "to say".
□ thresh | suffix CVVE ra 1228F
Structure:
The word order of Sumerian was generally SOV (subject-object-verb)
{Japanese is very similar, and in several other respects, like a cultural reticence to have a clear hard 'yes' word to avoid commitment, and with the verb coming last to avoid unfavorable outcomes – so introduce subject first, unfold the sentence details, gauge the listeners response so far, then decide on the strength of the verb, and whether it should be positive or negative.}
..

Ref. | □ fff

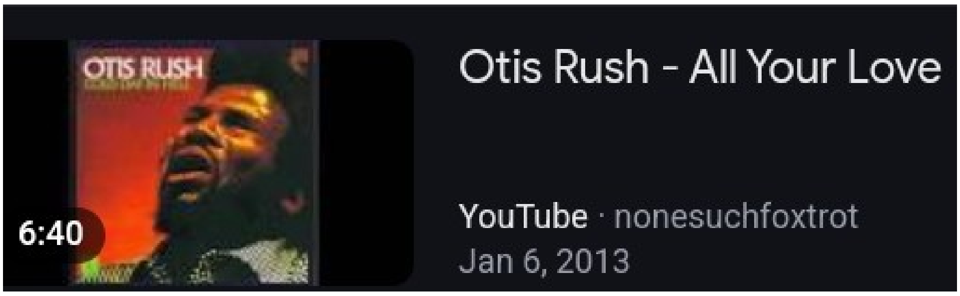
CDLI SF 054 P010644 Shuruppak EDIIIa kept in Vorderasiatisches Museum Berlin No. VAT 12597
https://cdli.earth/artifacts/10644
Tablet Specs
est. 5” W x 5½” L • 127 x 140 mm (lentil)
11 col. • 12 spells
104 frames (ave. 9.4545’ per col. • 8⅔ per spell)
.
LAKEarly-DynIIIa-y22-Fara26-25 (Sign List – Anton Deimel)
Schultexte Aus Fara. Vol. 43. Wissenschaftliche Veröffentlichungen Der Deutschen Orient-Gesellschaft – Anton Deimel (‘1923) p47-48 (Internet Archive)
proto-cuneiform-sign-list-zatu-token (Robert Englund)
..
https://oracc.museum.upenn.edu/epsd2/sux?xis=sux.r00ad14.p.s000&ref=P010644.2
.
https://oracc.museum.upenn.edu/epsd2/sux
.
http://psd.museum.upenn.edu/nepsd-frame.html
.

□ *Research* uu

□ {BMW (Y) | Trailer • (G) } In a contemporary plagiarism saga that aptly compares with Eden-Snake, everyone thinks Black Magic Woman is a Carlos Santana song, but he nicked it from Peter Green (29 Oct□ ‘1946 - 25 Jul ’2020), Fleetwood Mac founder – live at Boston Tea Party '1970 & studio version ’1968 {with Danny Kirwan ‘1950 - ‘2018 rhythm guitar (Jigsaw Puzzle Blues ‘1968 based on a clarinet piece, written by Joe Venuti & Adrian Rollini recorded by Joe Venuti / Eddie Lang Blue Five ’1933)} – Mick Fleetwood remembers Santana coming to see them play.
PG’s last performance with the band New York 27iii71 closed (to the annoyance of Bill Graham) with a 4-hour rendition of BMW □
Hence, the apt YouTube first comment for the Green live version: “today is the day i learned that santana did not write this song. my life is a lie.”



But PG really only changed the lyrics of a song he plagiarized from Otis Rush (‘1934-’2018) All Your Love (‘1956).



PG became schizo paranoid giving away most of his money, but wasn't shamed enough (like CS eventually was) by contemporaries that knew about the BMW plagiarism into giving some to Otis Rush who prematurely stopped playing.
Every time CS plays BMW he should credit Otis Rush.
YouTube, Spotify et al should be corrected accordingly.
And the royalty system should be changed and redirected to the Estate / descendants of Otis Rush. Indeed, they should already be suing the Estates of PG & CS.
.
cf. Chuck Berry plagiarized a riff from guitarist Carl Hogan (‘1917 - ’1977) on Ain't That Just Like a Woman

> ‘1946 – opening lyrics:
> There was Adam, happy as a man could be
> 'Til Eve got him messin' with that ol' apple tree
> Ain't that just like a woman…

in the intro to Johnny B Goode (‘1958) a song that became a Rock & Roll classic.
..
If a Spells film or series was ever to be made, then “… connecting with the spirits, future and the past and the present … everything that came out of the Blues, but also before the Blues…” – ideally use someone capable of conjuring what Sumerian music would have sounded like Ludwig Göransson composer Sinners soundtrack {kind of Black Magic ’30s-40s Blues based – performed the score on a ’1932 Dobro Cyclops resonator guitar, the same one Sammie carries throughout the film} » interview 18iv25 youtu.be/TYqJU2lZDuI (10:15) and particularly as the Sumerians were black would be great to have Spells directed by Ryan Coogler & star Michael B Jordan | Magic What We Do | They Lied to You

BMW-*R*

In the meantime…

Additional Music Credits

ACT I s1-3
Desert Magic – Adrian von Ziegler (12m)
https://youtu.be/8l-OjqnzQzw
.. ..
ACT II s4-8
Sahara – Michael Maurice (4:53)
https://youtu.be/lnGs2VXR4DM
.. ..
ACT III
s9-10
Epic – Divine Music (17m)
https://youtu.be/YJsD9R5jAyE
..
s11
At the Gates – Antti Martikainen (3:53)
https://youtu.be/mtYL5bnpVdg
..
s12 (& BMW-*R*)
Epic Music (4m)

https://youtu.be/PeYYFz-tJh0
.. .. ..
Full s1-12 □
Spell – Francois Nemer (2:28)
https://youtu.be/r-0HjUZAw7s
.
photos.app.goo.gl/TA6yp884qZPWDGSW9
.
MugsarSpells Playlist
youtube.com/playlist?list=PL3217yZoIhr7q5v1OzEXhKcyRWtqQeFK4&si=Y3mtpYPjjERd6jp2
.. .. ..
• {NV} Another Early Dynastic Incantation (‘06) re MRAH O, 1920 – Niek Veldhuis, University of California, Berkeley
{As usual no ‘elephant in the room’ cuneiform or even a photo, just abc…xyz sludge, but we managed to find the subject tablet at CDLI P272783 – it's not in the same legible condition as our beautiful P010644
It's interesting that even Niek admits to guessing ‘gale’ for i.6. I.IGI.MAŠ

i 4.	^{im}u$_5$ mu-zi	*south wind rose,*
5.	^{im}mir mu-zi	*north wind rose;*
6.	I.IGI.MAŠ	*gale*

and for iii.8. igi-na mu-bar Niek just leaves it blank, when one would have at least guessed “(and the body of a man) with the face of an outsider”
□ face front eye igi 12146
□ outside split bar 12047

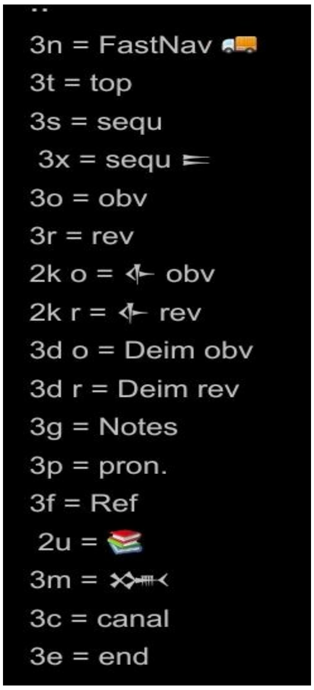
iii 7.	su-bar lu$_2$	*and the body of the man.*
8.	igi-na mu-bar	
9.	^{d}MA-gu$_{10}$	*My MA-god,*

(We can also empathize with a summation Niek once expounded, something to the effect, “When I view a cuneiform tablet I am in direct contact with people from 5,000 years ago” – the reason he literally digs his profession {we totally concur – it's like checking a text on your smartphone that's succinct, bit cryptic n 5 mins old, but in this case the text is 5 millennia}; lately Niek is heavily involved in developing ORACC-ePSD2 with Steve Tinney at upenn) }
• {RB} Sumerian Potency [□□□] ša3-za-gi Spells – Robert Biggs □□ (‘67)
• {DGH} Early Sumerian Incantations & Rituals – Dijk Goetze Hussey (‘85)
• {GC} Deliver Me… Sumerian Incantations – Graham Cunningham (‘07) {get it from Amazon for only $45 cf. the MugsarSCD 1st Ed. (‘13) $2 – which do you think is a perennial Amazon Best Seller Teen & YA Education Reference}
• {AG} Sumerian Incantations… – Andrew George (‘16)
• {RE%} BU! in Why Should Someone Who Knows Something Conceal It? David I. Owen tribute – Robert Englund (‘10) CDLI pdf cf. FreeTheMugsar » □
..

□ *Tips & Guidelines*

MUGSAR FASTNAV
go direct to col./row ref. using□
• on some devices / apps links don't work or *FastNav* is just easier using□ ex. 3t’s for top of doc, 2o/r’s35 to goto obv./rev. col.3 row 5

• remember links may not work if □box (or its whole ribbon line or even keyboard) still displayed, so ‘X’ close (or may work in ‘Read’ mode) or just keep using *FN*
nnn □ {(G) - ($)}
3n = FastNav □
3t = top
3s = sequ
3x = sequ □
3o = obv
3r = rev
2k o = □ obv
2k r = □ rev
3d o = Deim obv
3d r = Deim rev
3g = Notes
3p = pron.
3f = Ref
2u = □
3m = □
3c = canal
3e = end
nnnn



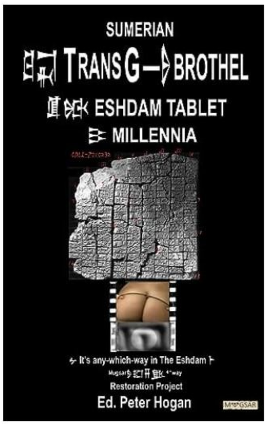
photos.app.goo.gl/WMmz5bGASe59srfa6
1drv.ms/i/c/3c6...

• avoided repetition / bloating by not duplic. 4-ways » □first instance (narrow translit lemma search by copy/paste just sign cuneiform or translit using “ - “ prefix/suffix ex. “ -e3- “ or spaces)
• put 4-ways into Google Gboard (personal dictionary) or expand glossary
• at EDIIIa many signs are still proto and were rotated 90° to fit ever longer sentences into rectangular frames, ex. □ beveled food bowl GAR ĝar 120FB (r.iv.10)

Periods
ED1 28-2700 (72-7300CT)
EDIIIa 26-25 (74-75)
EDIIIb 25-23 (75-77)
UrIII 21-20 (79-80)
OB 20-16 (80-84)

• □□ we utilize unicode % suffix for specific entry / get more info
• best operated in pop-ups mode (Android: touch III - hold ’n drag to ctr)

..



MCFC

□□ MCFC □□

Spells Tablet

Guess side, col. & row ref. »

Answer: obv col. 1 row 2

or

□□ MCFC □□

Spells Tablet

Identify a sign in the frame and give its lemma & translation »

Answer: gir2 spatula / scorpion

□□□□□

World's Oldest Secret Spells

□ millennia

Main | Recite | Separator

1 □□ 2 □□ 3 □□ 4 □□ 5 □□

tinyurl.com/Mugsar-Spells

tinyurl.com/spells-recite

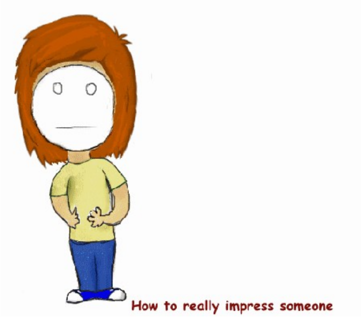
tinyurl.com/spells-separator

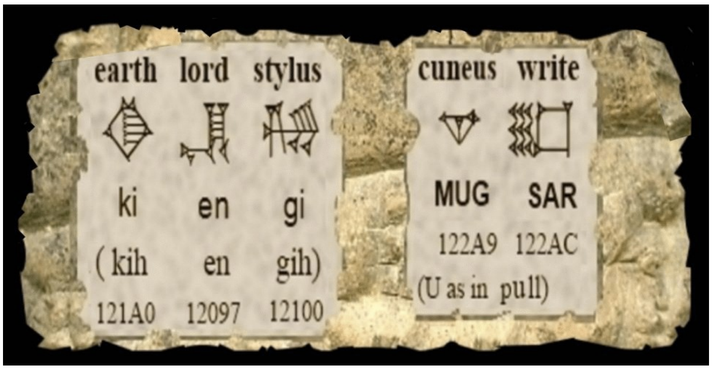
– incl. Jigsaw Spells

□□

Sheets Grabs

#MugsarSpells





{scribes standard colophon}

(Do right by Mugsar and fare well)
Translation » Eshdam
Tablet » r i 2 (reverse col.1 line 2)
tinyurl.com/MugsarTV-Eshdam
r i 2
ur nu ⸢nam gidim?⸣
dog no fate haunted
Any *dogs* who tempt fate will be haunted (forever)

.BMW*R*.

EXT EDEN DUSK
WIDE-ANGLE shot of Eden behind the standing Overseer.

We hear Black Magic Woman Reprise (performed by most viewed YouTube version #mugsarBMW)

Got a black magic woman
Got a black magic woman
I've got a black magic woman
Got me so dispelled I can see
Got my spell on you baby
Yes I got my spell on you baby…

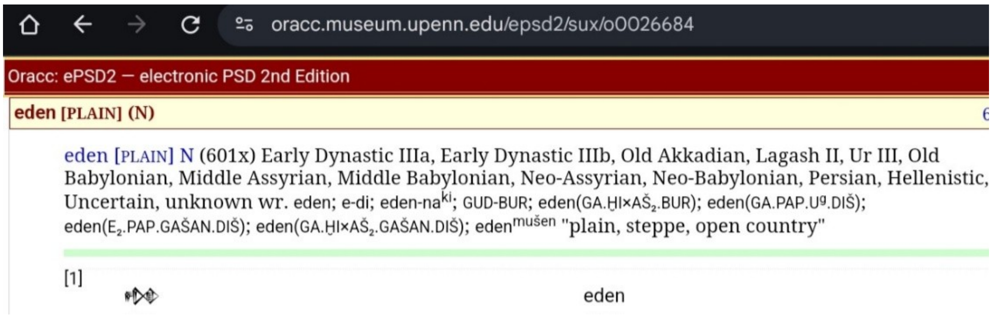
FADE-OUT

Epilogue
Plagiarism has been rampant for millennia, a little time and distance from the origin. Songs, text, festivals – esp if it's annual, like say the December solstice Sun god ritual. A year is a long time, it's easy to eventually change the name. But weekly – they couldn't take over the days of the week named after gods, Sun god being rightfully first, Sunday, Moon-day, Twi (OE war god) … head Old Norse god Woden’s day, sky god Thor’s day, Frigg (Woden’s wife) …end god Saturn’s day… Even the months, starting with the god who looks forward and back, Janus…

So, it's fascinating how you can grow up in a household / community and be indoctrinated with some plagiarized dogma, but the true etymology hangs in, they might order, “You must give me this by …’Wednesday’!” – *wooof* just like that, they just honored one of our throwback culture’s gods.
Now of course there’s the Internet, a little more difficult to keep the mushrooms in the dark and feed them on shit – us plebes can start weeding out the impostors and make our own connections.
A good place to dabble is Bob Englund’s CDLI, with the Mugsar QuickFinder open, of course.
.
Sabotage can be subtle.
Not long after (‘non-Prof.’) George Smith (’1840 – ’1876 Aleppo dysentery @ 36) unearthed and published the Gilgamesh Epic in all its glory with lots if cuneiform in the ’1870s there was some kind of kowtow acquiescence, a reading of the riot act, if you will, that if you want to be a tenured Prof. with all the perks in Sumerology, then keep it esoteric. Don't make it easier for the plebes to get into cuneiform and ‘true origins’. Thus soon coming to cold hard realization like our Santana Black Magic Woman zealot » “My life is a lie.”
The plebe hands over money and property to these pillars of the Establishment and it's a house of cards and mirrors.
Nothing but impostors – plagiarism of the Sumerians.

So for decades right up to the present, even tho‘ there are now cuneiform fonts (very recently even M$ Word now displays them too) Sumerian publications by these elite Prof.’s are a cesspool of abc…xyz sludge, leaving out the elephant in the room, the majestic cuneiform.
Even George G Cameron (’1905 – ’1979) in his preface to Edward Chiera’s They Wrote On Clay back in ’1938 called out his colleagues’ infamous esoteric ways.

Subtle Sabotage. In more ways than one. In disturbing ways.
It even extends to their cuneiform dictionaries.
The ultimate betrayal is the Eden □ sign entry.
OK, maybe over time it did become a plain or steppe between the 2 rivers.
But in EDIIIa Eden was still a paradise as proved by our P010644.



It's time to make some changes.

..

MUGSAR The Oldest Brand in the History of Civilization Millennia

What kind of a student is a student who does not know Sumerian?

all made with my trusty e_{23}-dub
/ electronic & ( )

.. □ ..